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Clothes and the Child

Anne Buck

A Handbook of Children's Dress in England 1500-1900

Clothes and the Child

Boy with battledore and shuttlecock, dated 1616, by William Larkin
He wears a doublet with hanging sleeves: the sleeves are probably detachable. His full skirt has a pleated layer over the hips like the boys in the Tasburgh portrait (fig 113). The semi-circular collar with matching cuffs is fashionable, and so is the plumed hat. The shoes, just visible, show a low heel, rounded toes and ties over the instep.
Courtesy of Lane Fine Art, London.

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in England 1500-1900

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Cover *My First Sermon* by Sir John Everett Millais, 1863
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PREFACE

The original edition of this book, published in 1965, remained in print until 1989. Since 1965, further research has added new information and new insights into the subject, and this is the reason for offering a completely revised edition rather than a reprint of the original work.

The text is now arranged in three parts under the headings of Infancy, Childhood and Growing Up, to reflect the changes in dress during the different phases of childhood. Each part is arranged chronologically, with individual descriptions of garments and accessories, so that it is easy to follow any item, and its continuity or change, through the phases of childhood and over the four centuries studied.

The text is based on contemporary sources containing evidence of clothes actually bought and made for particular children; and on what men and women of the time said about these clothes. This written evidence is supported by the contemporary images of children found in sculpture, paintings and engravings, and from the mid-19th century in photographs. Garments which children actually wore, although rare from before the 18th century, survive in increasing numbers from the beginning of the 19th century and are a major source of study.

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I am especially grateful to Dr Ann Saunders, FSA, for sparing time from her own work to read the first draft of the text, and for her helpful and creative comments on it. I am greatly indebted to Nigel Bean who has edited the final text with meticulous care and skill. To him and to Ruth Bean, most author-friendly of publishers, my very grateful thanks.

INTRODUCTION

Our first impression of the children who look out from the portraits of the 16th and 17th centuries is of miniature replicas of fashionably dressed adults. Yet the differences between their dress and that of their parents would be obvious and significant to their contemporaries. The dress of children shares the complex and changing pattern of adult dress but, provided by parents, it is edited by them for each stage of childhood. This gives the dress of children a movement and pattern of its own within the changes in adult dress, a pattern based on the process of growing up and parental ideas on upbringing.

Children's dress, like adult dress, is recorded in sculpture, drawings and paintings; a view of children as they were seen in their own time. From 1500 to 1900 the social range of the children portrayed was widened. At the same time new styles of painting presented children in different ways. They appear not only in formal portraits, but as active beings absorbed in pursuits of their own. They may also express the artist's vision of childhood, which may idealise, reshape or ignore contemporary dress. In the 19th century a new medium, photography, seemed to offer an objective approach, but not all photographers remained content with recording. If, in the study of children's dress we use all these visual records, we need to know not only who is being portrayed and when, but by whom and for what purpose.

All these portrayals show a child at a particular moment, sometimes in a particular setting, real or contrived. To set children and their clothes in the wider context of their life and time we have to look at the evidence from other sources. In inventories and account books we have records of fact, clothes briefly described and valued, but they can reveal what was actually bought and made for particular children whose ages and backgrounds may be known. In an inventory there may be the total wardrobe of a child, or the stock of children's clothing held in a shop.

Account books may contain a sequence of clothing bought over several years, so we are able to follow the dressing of a particular child from infancy to growing up, including dress bought for special occasions. John Petre first appears in his family's accounts in 1550 when a coat was made for him as a small child, a year old. At the age of five he was dressed in velvet for his half-sister's wedding and a visit to court. In 1561, aged 12, his doublet was padded with bombast in the fashionable adult style. We see his sister Thomasine, at the age of 12 in 1555, setting out for her stay in the household of the Marchioness of Exeter, and on her return we note the increasing richness of her gowns as she is prepared for marriage.

In letters and diaries we see the clothes of children through the comment of contemporaries; the special occasions, christenings, the change from long to short clothes, the breeching of boys and other changes of detail which mark stages in growing up, the styles and fabrics suitable for a particular age, and the physical effects of dress on a child. Letters between the young Lady Ridley and her mother in the 1840s discuss, among many other maternal concerns, whether her two-year-old son should be wearing a different style of hat from his nine-month-old brother.

From the 16th century to the second half of the 19th century, information about dress, including the buying and making of children's dress, was passed on by a network of correspondence, mainly through the women of the family. However, the men of the family – fathers, uncles, brothers – were constantly involved with the actual shopping for children's clothes, as well as funding them.

Until the end of the 18th century, letters and diaries are mostly from families of the higher and middle classes, but clothes of the poorest children appear in public records. Parish accounts show how boys and girls were sent out as apprentices at parish expense with two sets of clothes, one for Sundays and the other for workdays. There are children, with their dress described, in the lists of missing persons in newspapers, and sometimes children and their clothes appear in quarter session records of the courts.

By the end of the 18th century we can read what Francis Place and William Hutton, members of a more literate working class, remembered of the clothes they wore as children. Many of those who published memoirs in the 19th century looked back to the 18th and recalled the clothes they wore as children. Similar works published in the 20th century record the clothes of late 19th century childhood. Many writers recapture years later what it actually felt like to wear those clothes and their own ideas about them. Novels of family life, a popular development of 19th century fiction, often include descriptions and comments on the clothes their young characters wear; clothes which belong to a defined group of people and way of life, or are worn for a special activity or occasion.

Children's clothing appears only rarely in publications of the 16th and 17th centuries, but the clothing of infants receives some attention in 17th century medical books, and books on education and behaviour. It was in his *Thoughts Concerning Education*, 1693, that the philosopher John Locke set out views on the dress of young children which led to changes in the 18th century.

The fashion journals which began to appear in the last quarter of the 18th century show only occasional interest in children's clothes, but instruction books for making them do survive from this time. From the middle years of the 19th century new journals appeared which dealt with fashion and clothing in a more domestic and practical way, and in these children's dress is more prominent.

The subject is discussed and illustrated, advice given on buying and making clothes, and patterns provided.

By the end of the 19th century, journals which from their price and content were clearly intended for families who had to be careful spenders, were including advertisements for shops selling children's clothes. From this time the larger shops and mail order warehouses also issued their own catalogues with increasing frequency, including in them descriptions, illustrations and prices of the clothes.

The words used to describe clothes in all written and printed records need to be placed within the context of their time, for the same word can mean one garment in one century and a different garment in another. There are also local variations in the naming of garments. Contemporary terms are discussed as they appear in the text, and in the glossary, but uncertainties can arise when we try to identify surviving examples of garments with a special name.

We still have some of the clothes that children wore. Examples from the 16th and 17th centuries are rare; they are less rare from the 18th century, and survive in quantity from the whole of the 19th century. As with adult dress, most of these clothes are 'best wear', but there are enough garments in strong, plain fabrics with simple cut to show the alternative styles of practical everyday wear. Only the worn and ragged clothes that all too many children wore are missing. Infant clothes and accessories especially have been preserved. There are more infant shirts of the 18th century in museums than adults shirts and shifts of that date.

These surviving clothes illustrate the reality of children's dress in all its different qualities of fabric and construction. The identities of the children who wore them do not always survive with the clothes, but each surviving garment bears the imprint not only of the child who wore it, but also of part of a way of life.

All sources have their ambiguities, and provoke questions they leave unanswered. There is still much to be discovered in the unpublished archives of local record offices, in collections of paintings and drawings by many lesser artists, in sculptured monuments, and in the children's clothing grouped or scattered in museums.

Part 1. INFANCY

Infancy has always been recognised as a separate state. Contemporary evidence from all periods shows constant concern for the special needs and health of babies. These were dealt with according to the medical knowledge, custom and ideas of the time, and children were dressed accordingly. The dress of this period of a child's life, from birth to about the age of three when it becomes mobile and articulate, has two phases. The first clothes of the child in arms are worn for six months to a year; after this, in the second phase, the child is given shorter clothes, or is 'short-coated'. Until the late 18th century 'short coats' meant garments which still reached to the ankles.

The child in arms: first clothing

1500-1800

A child's first clothing was part of childbed linen, the term used from the 16th until the 19th century, when it was usually called a *layette.* In *The Gentle Craft,* Thomas Deloney's 1597 account of London shoemakers, the shoemaker's wife helps their journeyman prepare for the birth of his child.

> 'How wilt thou now? Thou hast made a faire hand; here is now sixteen pence a week beside sope and candles, beds, shirts, biggins, wastecoats, head-bands, swadlebands, crosse clothes, bibs, tailclouts, mantles, hose, shooes, coates, petticoats, cradle and crickets [small stools].' [1]

The first contact of a child with clothing was with a *receiver,* not mentioned here – the piece of flannel or linen in which a newly born child was wrapped. 'This Deponent opened the Receiver and saw it was a son'.[2] Dressing began with the *shirt.* Among surviving shirts there are some made from a single piece of linen (fig 1). They are plain and their linen varies in quality, from diaper to a thin coarse fabric. Some are neatly made, others have raw overcast edges. Their plainness and economy of cut suggest that these were shirts of common wear; they also show a minimal shaping, the first stages of evolution of garment from cloth. Examples of these shirts are preserved at Bath (3), Manchester (2) and Bethnal Green (1).

Most shirts surviving from the 17th and 18th centuries are made from a piece of linen folded to a front opening, seamed on the shoulders and with inset sleeves. Many show fashionable detail in the shaping of the sleeve and have an added collar, lace insertions to seam the shoulders, and lace edgings at neck and sleeves (figs 2, 2a, 3, 3a).

1. Linen shirt in diaper weave, probably 18th century

Cut from a single width, with 3 in (7.5 cm) turned down at the top to form sleeves; cut in from the sides half way and the lower flaps folded to the centre front; seamed across the front in line with the sleeve seam. There is a small cut out at the neck, with a vertical cut at the centre of the turn-down to continue the front opening. L. 10 in (25.5 cm), W. 7.5 in (19 cm). This leaves no waste material and is perhaps the earliest form of shirt.

In her book, *Cut my Cote,* (1973), based on the collection at the Royal Ontario Museum, Toronto, where there is also a shirt of this pattern, Dorothy Burnham points out that Bronze Age jackets excavated in Denmark were made in this way.

Museum of Costume, Bath

▶

Plate 1. *Daughter of Sir John Thynne of Longleat,* dated 1572 and inscribed 'aged 20 months'. Attributed to H. Eworth

Her bodice is concealed by the bib of her apron which, like her collar, cuffs and undercap, is bordered with embroidery. Her sleeves of light brown patterned fabric are probably detachable. They contrast with the dark material of her skirt and with what can be seen of her bodice, which seems to have hanging sleeves or leading strings. Like her brother (fig 35) she wears a pendant cross and has coral and rattle.

Longleat House, Warminster, Wiltshire

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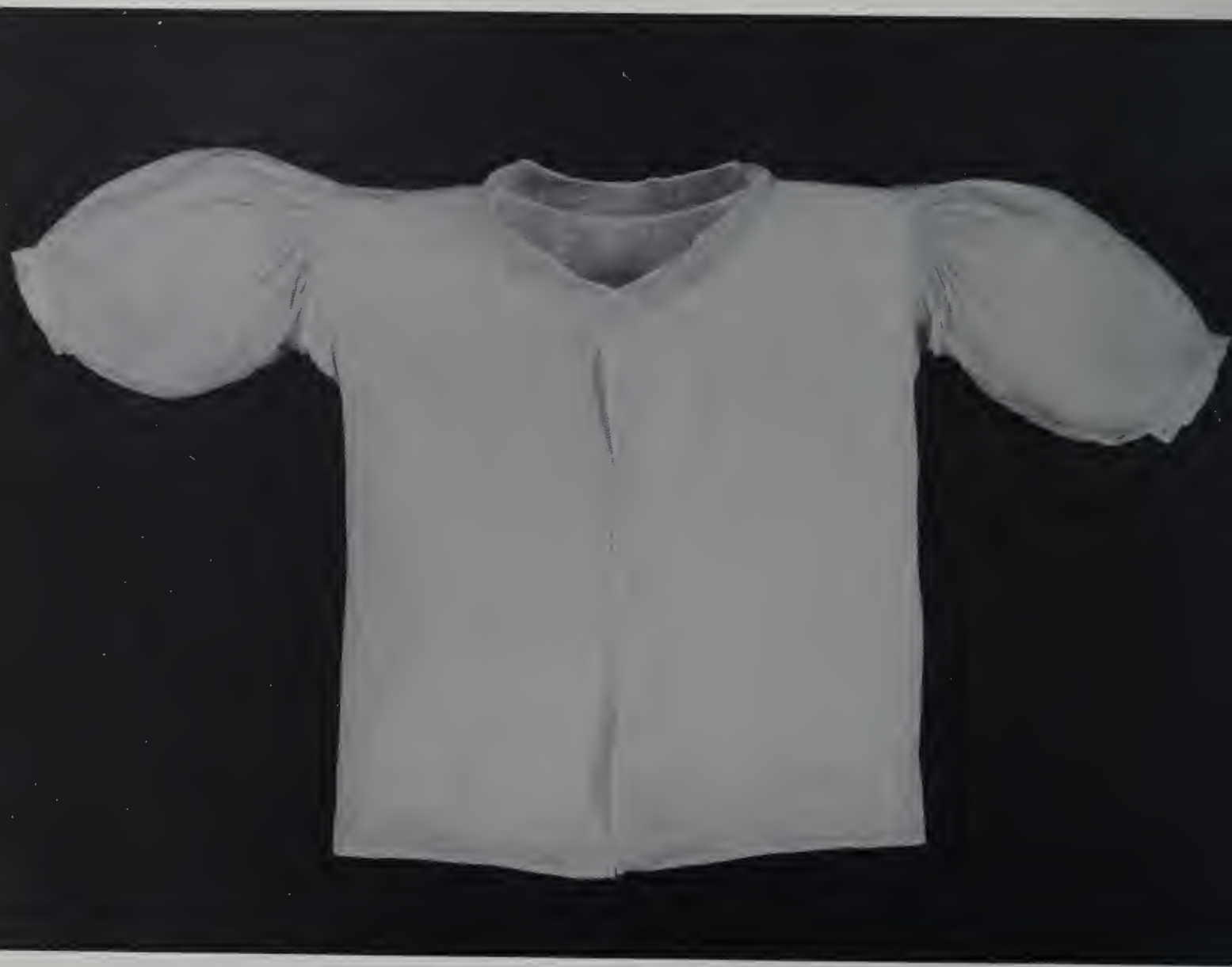


2. Linen shirt, 1743 with needlepoint (hollie point) lace
Made like the shirt in figure 3; the shoulders are seamed with an insertion of lace worked with the date 1743. Shirts now have the wide open neckline with no collar.
Museum of Costume, Bath

2a. Detail of shirt in figure 2
Needlepoint lace insertion showing the date 1743.

The *clouts*, *double clouts* or *tailclouts* of the 16th to 18th centuries are the *napkins* of the 19th century, the nappies of the 20th. This most utilitarian of garments, a piece of doubled linen cloth, continued in use without change. The *bed* of the 16th to 18th centuries appears to have been a cloth extending from the breast to below the feet, wrapped round the body and folded up over the feet. The *bib* was a piece of cloth worn below the chin; its function and name has remained unchanged. The *biggin* was a close-fitting cap worn over another cap, over a triangular piece of linen – the *cross-cloth* or *headband* of the 1597 list (p 17), or over both.

The *swaddlebands* were the narrow bands of cloth wound round the child's body.

3. Linen shirt, with bobbin lace, mid-17th century
A single piece of linen is folded to give a front opening with seaming on the shoulders; sleeves are inset with a gusset. All seaming at the shoulder, neck and arm is a narrow insertion of lace. The collar is shaped with stitched darts (fig 3a), to be worn turned down in the style of the first half of the 17th century.
L. 15⅜ in (39 cm), W. 10⅝ in (27 cm).
By tradition this was the christening shirt of Guy Hillersdon, b. 1648, later rector of Castle Ashby, Northamptonshire.
Museum of London

3a. Detail of shirt in figure 3 showing seaming of narrow insertions of lace, and shaping of collar with stitched darts.

SWADDLING

This way of clothing a new-born child had been practised by many generations. Images of swaddled children appear in monumental brasses, sculpture and manuscript illustration from the 14th century; literature of the 16th century continues to reveal it as part of the first dressing of a child. Infants in arms on medieval brasses and manuscripts are often shown with light criss-cross ties securing wrappings of cloth, but there may be closer binding beneath (fig 4). By the 16th century close bandaging round the body was generally applied, 'To have surgeons roll thee up like a baby in swaddling clouts'.[3]

The practice was described by Jane Sharp, a 17th-century midwife, in 1671

> 'roul it up in soft cloths and lay it in the cradle but in the swaddling of it be sure that all parts be bound up in due place and order gently without any crookedness or rugged foldings; for infants are tender twigs and as you use them, so will they grow straight or crooked... lay the arms right down by the sides that they may grow right...
>
> After four months let them loose the arms, but still roul the breast and feet to keep out cold air for a year till the child have gained strength. Shift the child's clouts often for the Piss and Dung.' [4]

Concern for the child's physical well-being is evident from these instructions. Warmth was seen as the main and immediate need of the new-born child and was the reason for all the layers of wrapping cloths. Keeping the limbs straight and in place was to ensure that these 'tender twigs' grew straight, and to correct any weakness or damage at birth.

Considering the time and trouble it must have been to swaddle and unswaddle a child it hardly showed lack of care unless the instruction 'shift the child's clothes often' was ignored. The neatly parcelled child was easier to carry and cope with, but its wrapping also gave it some protection from self-inflicted hurt and the everyday hazards of the home, whether in the nurseries of the wealthy or the single living room of the poor.

Swaddling in its extreme form may well have developed from a nurse's pride in her swaddling skill, with its time-consuming ritual gradually becoming as much a sign of family pride and status as the fine linen and lace of a child's clothing. Swaddling was not always practised as long as Jane Sharp recommended. Rebecka Josselin, daughter of a clergyman, was 'taken from swaddling bands' when she was seven weeks old in 1664.[5] If the swaddling bands were removed at this age the child would still be wrapped in various pieces of cloth over a shirt, including the bed which was turned up to enclose the feet.

Children of the common people may always have escaped the worst rigours of swaddling. One 17th-century child, found abandoned in a meadow in Huntingdonshire, 'upon a bed of cowslips',

was not rolled in bandages though well swathed in wrapping cloths. When found she was taken to Mary Corbet, probably a village midwife, who undressed her and later told the justices,

> 'It had upon it two red blankets, two blewe linsey-woolsey blankets cast over with brown thread and it had one linen bed and one double cloth under it and it had upon the head one double cloth pind over the face, one calico hood, one cros cloth and a biggin, it had also a red wascoat and a shirte and a neckcloth and bibb.'

Her description of the child's wrappings, which she had taken off one by one, give us a rare account of the clothing worn by a two-week-old child of the common people in the mid-17th century.

A few days later the mother appeared before the justices. Mary Camber, a widow, had given birth to the child in an alehouse at Sherington in Buckinghamshire. Ten days later, the child having been christened, they were taken to Woburn, the nearest point in the mother's native county, Bedfordshire. She walked to Bedford, her home town, but did not stay there, 'for fear of punishment'. She too described how her daughter was dressed

> 'in a holland shift and with a linen bed and blanket and double clout, a red sweather, a holland neckcloth and biggin, a double cross cloth and over that a linen hood and two blew and two red blankets.' [6]

Two women list the same clothing, garment by garment, but the lists do not agree. The different names given show how difficult it is to identify exactly the various wrappings which made up infant dress at this time. The shirt, biggin and hood, all shaped pieces, appear in both lists, but the mother asserts her child's sex by using the term shift instead of shirt.

The bed is in both lists, and Mary Corbet makes clear that this was under the child with the double cloth – the mother's double clout – which must be the tailclout or napkin. Mary Corbet also uses the term double cloth for the headcloth, 'pind over the face'. Mary Camber called this a double cross-cloth, worn beneath the hood, which suggests a square folded on the diagonal to form a triangle. Mary Camber thought the hood was linen, Mary Corbet identified it as calico.

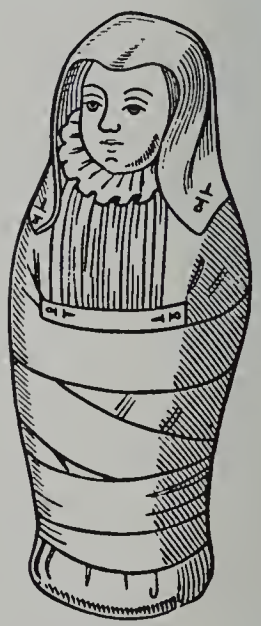
The red *wascoat* and the red *sweather* are clearly the same garment, and the use of the term waistcoat suggests that this child wore a single supporting band, not swathing bandages. Both agree on a neckcloth. Mary Corbet gives a cross-cloth, which may be an added small triangle of cloth worn under the biggin; the mother does not mention this. Nor does she mention a bib, although she gives an extra blanket. There is no doubt about the two blue and two red blankets, the child's outer wrappings. Unwanted and abandoned she may have been, but she was carefully wrapped in layers of linen and linsey-woolsey.

There is no garment here that could be seen as a gown or frock (figs 5, 6). The bed and blanket together served as the upper layer on the body, with blanket on blanket as outdoor covering.

The *bearing cloth* was a little grander than the blanket. Elizabeth Coke, of Bramfield, Suffolk, who was a squire's wife, had a bearing cloth of crimson damask valued at 25s.[7] Rich bearing cloths are shown in the portraits of the Cholmondely sisters in the Tate Gallery, and on the baby in the Saltonshall portrait (fig 7). In 1711 Thomas Taylor, husbandman, of Milton Ernest, Bedfordshire, left a satin bearing cloth and childbed linen to his daughter Margaret.[8] Perdita in Shakespeare's *A Winter's Tale* was wrapped in one when she was left on the seashore, 'Look thee A bearing cloth for a squire's child'. Surviving examples are of silk, usually bordered with silver lace, about 40 to 50 in long and 30 to 40 in wide. They probably survived because they were kept for ceremonial use at christenings.

In the 1597 list (p 17) there are also *coats* and *mantles*, which suggest something with more shaping than a blanket or bearing cloth; but they may not have been part of the first clothing, for shoes are also included. In 1698 Mary Thresher listed her 'Small Childbed Linning' at the time her first child was born. This

4. *Richard Best*, brass, 1587
Merstham Church, Surrey



▼ 5. *Lady Savage and child*, tomb, 1631
Elmley Castle, Worcestershire

6. *Robert Clayton,* monument, 1665
Richard Best and Robert Clayton show how the stayband was worn over the head and pinned down on the shoulders; both wear bibs visible above their wrapping clothes, but these two children may show grave-clothes. The child on the Savage monument (fig 5) is the image of a living child. She may have swaddling bands beneath her long bib and wrapping blanket, but her arms are free. The Saltonshall baby (fig 7) is wrapped in a bearing cloth and her stayband and bib are visible.
St Giles Church, Ickenham, Middlesex

7. *The Saltonshall Family* by D. des Granges, 1635-40
▼ *The Tate Gallery, London*

includes nine mantles, four of them in silk; white satin, dove-coloured satin, blue and white satin trimmed with silver, and white sarsnet. Others are of white tufted holland, of flowered dimity and corded dimity. The tufted holland mantle was matched with a tufted holland cloak. There are also four holland beds and one fine holland bed. The four dimity mantles and the white satin ones all have separate, matching sleeves, so that these could only be worn when the child's arms were freed of any swaddling bands.

Shirts, waistcoats, neckcloths, caps and biggins also appear on her list. In addition there are *long stays* which are probably bands which pass over the head and are pinned down on the breast, serving the same purpose as the double cross-cloth of Mary Camber's child. *Bellibands* may be swaddling bands but they sound more like the shorter *binder*, *swathe* or *roller* which replaced them. This was a broad band wound two or three times round the child's body between breast and navel and over the navel. Rollers like this were still being used at the end of the 19th century. Napkins are carefully graded in quality, '12 large flowered damask clouts and four dozen and four diaper clouts'.

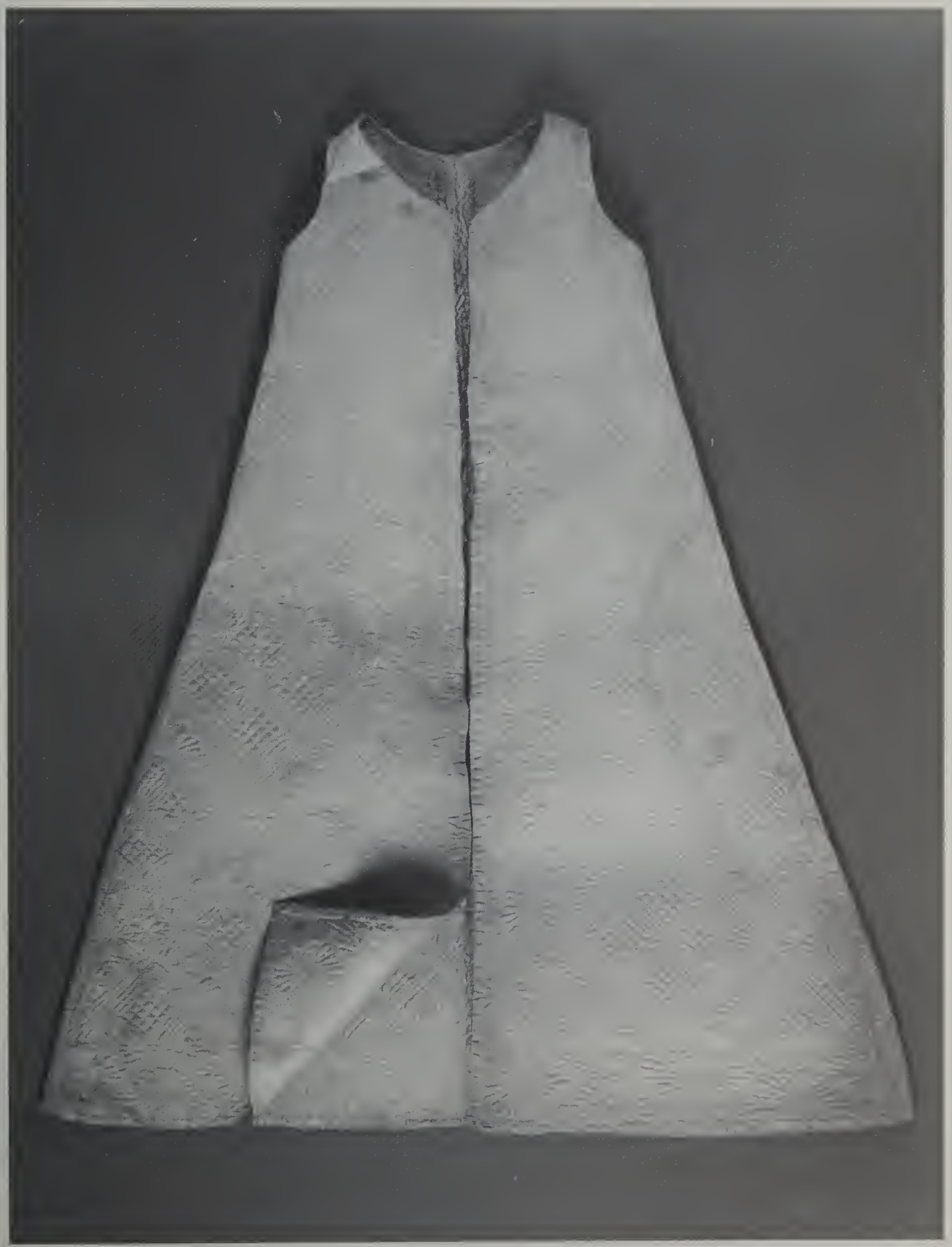
The outer wrapping here was a mantle (fig 8). The silk ones were the child's dress wear, the others for everyday use. The four dimity mantles and the white satin one have separate matching sleeves worn when the child's arms were free of swaddling bands. The mantle, a cloak with slight shaping, might be cut with armholes to take separate sleeves or made to enclose the arms. The tufted holland cloak was probably added to the matching mantle for outdoor wear.[9]

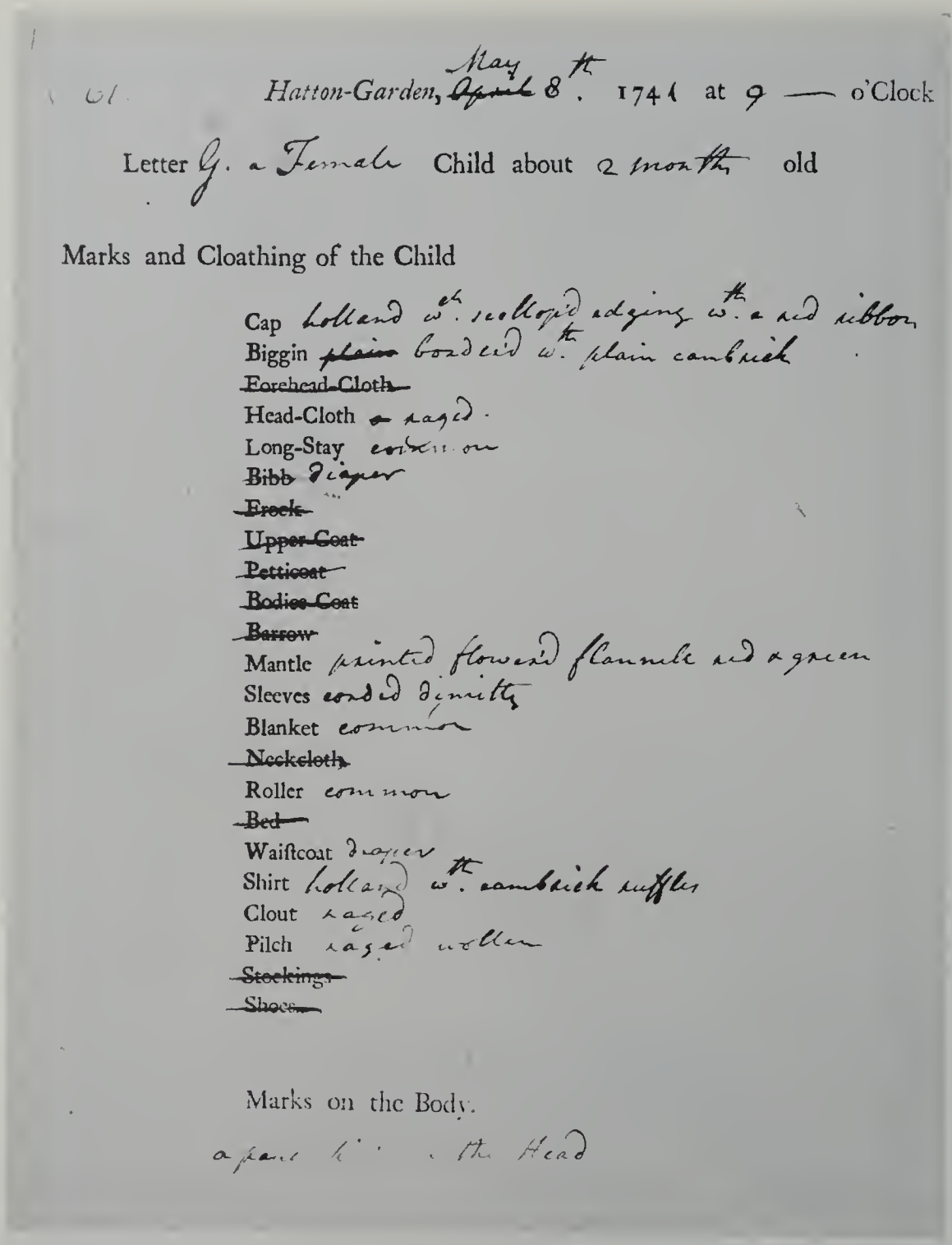
The children received into the Foundling Hospital in London from the 1740s were rarely more than a year old, and usually under six months. From the beginning the Hospital kept a careful record of the children coming into its care. Each child on entry had a 'Billet of its Description enter'd by three different persons'. The efficient Committee used a printed form with a list of possible clothing which shows the diversity of infant wear at the time, and items were crossed out or annotated according to what each child was actually wearing (figs 9, 10).

The list includes a *barrow*, a term used in the 19th century for a length of flannel, shaped at the waist with vertical pleating, open at the back and fastened with ties. This appears to have developed from the *bed*, and like the bed was turned up over the feet to enclose them. The list does not include swaddling bands, but there is a *roller*.

The child whose clothes are listed had a minimum of shaped pieces and neither barrow nor bed. Her arms were free, in corded dimity sleeves worn with two flannel mantles. She had a *pilch*, a flannel square covering the napkin. The pilch was also an item of finer infant clothing. Mary Brudenell, a baby in 1718, had '4 night pilches'.[10] Then, as later, they were particularly used at night.

8. Quilted mantle, 1769
Cream satin, lined with white silk, lightly wadded with wool; with side and shoulder seams, and quilted pattern for each panel. L. 33 in (84 cm), W. 28½ in (72.5 cm).
Worn by Thomas Champeneys, Frome, Somerset, for his christening in 1769.
Museum of Costume, Bath





Hatton-Garden, ~~April~~ May 8th. 1741 at 9 — o'Clock

Letter G. a Female Child about 2 month old

Marks and Cloathing of the Child

Cap holland wt. scollop'd edging wt. a red ribbon
Biggin ~~plain~~ bordered wt. plain cambrick
~~Forehead-Cloth~~
Head-Cloth a raged
Long-Stay common
~~Bibb~~ Diaper
~~Frock~~
~~Upper-Coat~~
~~Petticoat~~
~~Bodies Coat~~
~~Barrow~~
Mantle printed flowered flannele red & green
Sleeves corded dimity
Blanket common
~~Neckcloth~~
Roller common
~~Bed~~
Waistcoat diaper
Shirt holland wt. cambrick ruffles
Clout raged
Pilch raged woollen
~~Stockings~~
~~Shoes~~

Marks on the Body.

a pare [illegible] the Head

9. Foundling Hospital Billet of Description, 1741
The clothes worn by a child taken into the Hospital were entered against a list like this. From 1757 the list was changed slightly: some garments disappearing, others being added. Sleeves, entered as a separate item here, were often kept as an identifying token.
Greater London Record Office.
Photo Dr G Clark

10. Sleeve in linen diaper with embroidered cuff
Worn by Foundling 221, admitted in 1744. Entered in billet book A/FH/A/9/1/13.
Greater London Record Office Photo Dr G. Clark

The children received at the Hospital were sent to foster parents, many in the country outside London. Clothing was provided for them and renewed every year during their fostering. For the first three months this was shirts, clouts, neckcloths, biggins, caps, long stays, pincloths, pilches, white baize blankets, linsey mantles, stockings, shoes and linen sleeves. A *pincloth* was a pinafore, a larger version of the bib. After three months an 'outside coat' and 'petticoat' replaced some of the wrapping cloths of the first three months with these garments. Swaddling bands were not provided by the Foundling Hospital in the first clothing.[11]

Criticism of the practice of swaddling was already appearing at the end of the 17th century. The philosopher John Locke, applying his ideas to the subject of young children and their clothing in *Thoughts Concerning Education*, 1693, spoke against the tradition of warmth and restraint. His influence was having practical effect by the early 18th century. In Richardson's novel *Pamela*, published in 1740, Locke's influence is acknowledged when Pamela gives 'Mr Locke's book' as authority for her vigorous opposition to swaddling.

> 'How has my heart ached many and many a time when I have seen poor babies rolled and swathed, ten or a dozen times round; then blanket upon blanket, mantle upon that, its little neck pinned down to one posture; its head more than it frequently needs, triple-crowned like a young pope, with covering upon covering; its legs and arms as if to prevent that kindly stretching which we rather ought to promote... the former bundled up the latter pinned down and how the poor thing lies on the nurse's lap, a miserable little pinioned captive.' [12]

The medical profession was also questioning it and advised the governors of the Foundling Hospital against it; so it was not practised there. Dr Cadogan wrote,[13]

> 'The first great Mistake is, that they think a new-born Infant cannot be kept too warm; from this Prejudice they load and bind it with Flannels, Wrappers, Swathes, Stays, etc., commonly called cloaths; which all together are almost equal to its own Weight... The Truth is, a new-born Child cannot well be too cool and loose in its Dress.'

By the 1760s swaddling was disappearing. Sara Pennington, writing in the 1760s, regretted that 'the barbarous custom of swaddling is not yet universally exploded', which shows that it was at least no longer a general practice. She also condemned 'dividing the Garments into a multiplicity of pieces' which not only 'prolong the uneasy sensation that always accompanies dressing, but by unequal pressure of different bandages their shape is often injured even the health impaired'.[14] The multiplicity of pieces was also lessening to allow freedom of movement.

By 1785 swaddling had become so little practised that a doctor writing in *The Lady's Magazine* of 1785 said 'it is almost universally laid aside', and because he thought that 'many of our fair readers may never have had access to know or see this process of swathing' gave a description of it,

> 'As soon as the infant is well cleaned, he is wrapped up in his swaddling cloaths; they first put on a shirt slit open before. They afterwards gird the breast with a square piece of cloth called a bed which extends to the feet over which they apply a woollen roller, three inches broad, in circles which extend obliquely, descending towards their inferior extremities from where they roll it back again to the waist.

They also sometimes content themselves with taking some circular turns on the breast, and with keeping the arms stretched by means of pieces of linen, or a woollen waistcoat, put over the bed. Upon this the infant is laid, and its arms confined, and extended against its body by folds made in this waistcoat, and the whole kept close by another. In short over all they put a blanket, which is worn for a certain time in all seasons.

As to the head it is covered with two or three small biggins, the first of which is of linen, and the other a woollen, and these are tied behind the neck. In many places they add a stayband or a kind of headdress with two ends which hang down on the side of the head, and are fastened to the breast with pins, in order to make the infant hold its head straight...' [15]

When M. Grosley visited London in 1765 he noted the 'good shape... the most striking article of English beauty' and thought this was due to 'the free and easy manner with which the bodies of the present generation have been formed and the little use made of swaddling cloaths or constraint of any sort'.[16]

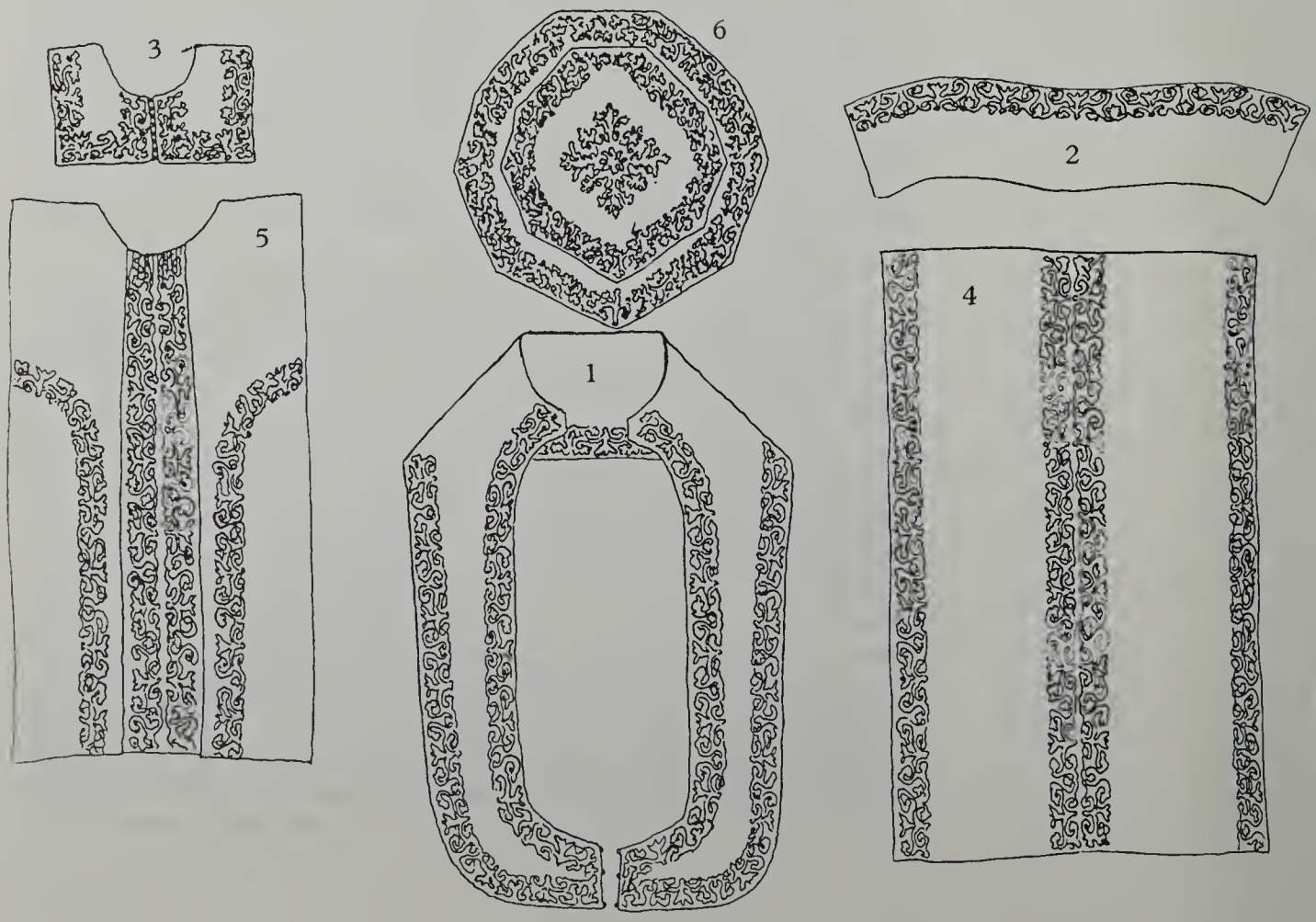
CHRISTENING CLOTHES

The swaddled child was wrapped in a bearing cloth or mantle for its christening. One of Mary Thresher's mantles (p 26) may have been a christening mantle. The 'Rich white Sattain Mantle lined with Sarsnet with Cape and Sleeves of the same' and the 'Fine point Sute of Bib, Cuffs, gloves, two pinners & double point forehead Cloth' were probably for the child's christening. Many of these 'suits', or sets of small linen and lace accessories, caps, forehead cloths, bibs, and cuffs survive, probably because they were used for family christenings.

A set at Nottingham is embroidered in laid linen cord (fig 11). It includes a stayband, as worn by Robert Clayton in his effigy and by the baby in the Saltonshall portrait (figs 6, 7), in which the turned over headpiece reveals embroidery worked on the underside. The portrait also shows pieces similar to the short, bib-like collar, the long pinner-like bib, and one suggesting Mary Thresher's 'double point forehead Cloth' beneath the stayband. The purpose of the two-layered item is uncertain; there is a similar piece in a set at Bath, which has the same corded trimming as the Nottingham set.

Not all surviving sets have exactly the same pieces. One at Exeter has a stayband, bib, collar and forehead cloth; another there, with frilled muslin trimming, is probably later as it has no stayband, but a cap, bib, two collars, two headbands, sleeves and a square piece of linen. An 18th-century set at the Gallery of English Costume, Manchester, has a shirt, cap, bib, and mittens. Elaborately trimmed bibs became a major decorative feature in dressing the swaddled child, particularly for its christening (fig 12).

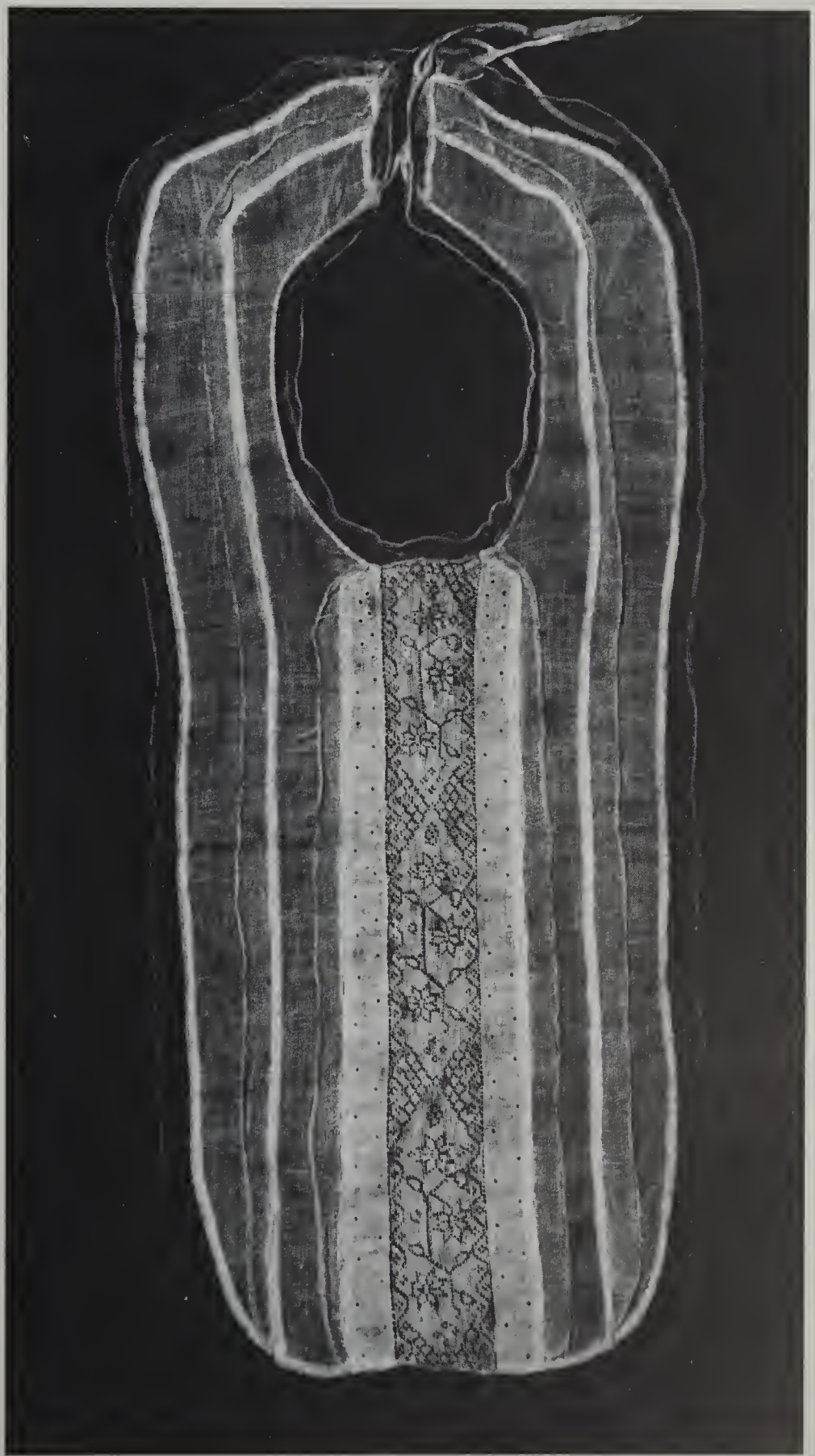
11. Christening set, late 17th century
1. Stayband 2. Forehead piece 3. Collar 4. Long bib 5. Second bib 6. Two-layered piece of uncertain use. Linen, embroidered in laid linen cord with a trailing design. The reversal of the embroidery on the stayband reveals how the collar-like band was turned up over the head. The Museum of Costume, Bath, has a piece similar to Item 6 in a set with the same embroidery but different garments, including a shirt and the cap of figure 16.
Museum of Costume and Textiles, Nottingham
Drawing Zillah Halls



12. Bib, 18th century
Linen with insertion of needlepoint (hollie point) lace. Hollie point lace frequently appears on baby clothes of the 18th century, and a number of surviving examples have the date worked in the lace (figs 2 & 2a).

Saffron Walden Museum, Essex.

Photo Jean Thorpe



AFTER SWADDLING

From wrapping cloths to garments

As the swaddling bands and swathing cloths were discarded the outer layer of dress took on a more defined shape. In the 1760s Sarah Pennington recommended a garment with a wrap-over front, calling it a *robe*: 'the robe and shirt should be made to open before, the sleeves put into each other that both may be put on together'.[17] The sleeves and robe would be separate.

This robe seems very like the mantle or sleeveless coat already worn, slightly shaped and widening at the hem, seamed and sometimes made with gores, and with separate sleeves. By the late 17th century mantles in a wide range of fabrics had become the outer wrappings for many children (fig 8).

The *blanket*, an unshaped length of woollen fabric, served as a mantle in common wear. Beneath blanket or mantle there was a linen bed, held in loose pleats round the body by a band or waistcoat. This pleating, stitched down into vertical tucks from the straight top, and with straps added at the top to go over the shoulders, became the basis of a back-opening garment. Separate sleeves completed it, as for a mantle or robe. The straps were often sewn on at the back with the other ends lose for ease of dressing. Later the straps were fixed at both ends and the sleeves sewn onto them to make the sleeved, back-fastening garment generally known from this time as a *frock* (figs 13, 14).

The pleating and tucking described also appear on the front-opening robe, which is usually the form for the finer garments (fig 15), many of them christening robes. The frock was an everyday garment, with surviving examples in linen and cotton. By the end of the 18th century the frock was being cut with a separate short bodice sewn onto the skirt, but still with shoulder strap construction.

A book of 1789, giving instructions for providing 'Childbed Linen for the Poor', describes the shaping of a square of flannel, by adding gores and pleats from waist level at centre back and each hip, calling it a 'Robe Blanket'.

The printed list, used by the Foundling Hospital from 1741 to record the clothing worn by children on entry, included 'frock' and 'mantle'; sleeves were a separate item (figs 9, 10). The revised list which replaced it in 1757 added 'gown' and 'robe'. A study made by Dr Gillian Clark analysed 57 records for children entering between 1757 and 1760.[18] She found that for children with gowns there were no separate sleeves. Her evidence shows how the gown with sleeves was replacing the sleeveless mantle, a significant development on mid-18th century children's dress. The term 'gown' or 'robe' probably means a front-opening garment, like the mantle; the term 'frock', the back-opening form. Children might

have a blanket as well as a gown, mantle or frock, probably as an extra outdoor covering for a child in arms.

The Foundling Hospital kept its records so that a child could be identified later if its mother wanted it back. A mother who left her week-old daughter at the Hospital remembered, eight years later, what the child had been wearing. She appealed through her local vicar for her daughter's return and he wrote to the Hospital:

> 'a female child, Named Ann Fuller, about a week old, lusty and red-haired and grey eyed was carried to you from Yately in Hampshire to the Foundling Hospital Novr. 4th 1756. She was dressed in a flowered linen gown mended with peices [*sic*] of several different colours, a flannel blanket striped with white and green and mended, a dimity waistcoat. The cap, biggin and headband had an edging on, but whether the shirt was with or without edging the mother has totally forgot.'

While this child was at nurse in the country, she would have worn the grey linsey-woolsey frock supplied by the Hospital until she was about four years old. She would then have returned to the hospital to wear its brown serge uniform dress.[19]

Caps

The layers of head clothes and caps worn by young babies reflected a particular concern for the protection of the head, and the wearing of at least one cap was universal. The full complement was a head or forehead piece, a closely fitting undercap, then a second more decorative cap. Even in Dr Clark's study of 57 records of foundlings between 1757 and 1760, 43 children had these three layers.[20] The stayband, worn over the head and pinned down on the shoulders to keep the head steady, was discarded with swaddling. Pins, in spite of their dangers, were used to keep the various clothes in place, as well as ties and stitching.

The covering of the head survived the attack on swaddling, although the stayband disappeared. Many caps of the 18th century survive and a smaller number from the 17th (fig 16). They show great diversity but there are two main types. One is made to fit the head closely and is cut in three sections, the main middle section extending from the forehead to the nape of the neck (fig 17). The quilted and heavily embroidered caps added for extra warmth or protection are usually made in this way.

The other type is made from two sections, one forming a band over the forehead, the other a caul at the back (fig 16). Caps of the 18th century often have an insertion of lace from crown to nape. Some have a second insertion down the front of the forehead piece; there is usually a lace edging or muslin frill to frame the face, and a drawstring across the back.

13. Frock, 1770-1800 *Left* front view. *Right* back view
Linen; 2½ widths seamed together, unshaped except for slight shaping at top front neck and underarms. The back and front are joined by a narrow band over each shoulder; straight sleeves are set in; sections of vertical tucks from top edge to waist level on both front and back. The front has lacing over four pairs of thread buttons; the back is open from neck to hem, fastening with a draw string in a casing at the neck, tying at the back; the neck is edged with bobbin lace. L. 33 in (84 cm); circumference at hem 74 in (186 cm).
Blaise Castle House Museum, Bristol

14. Frock, 1800-1810 *Left* front view. *Right* back view.
Cotton muslin; made as the frock in figure 13, with vertical tucks from bodice into skirt, but with a drawstring running through them at the new high waistline. This marks a transition from the form in figure 13 towards the separate bodice, seamed to the skirt at the waist, and the more deeply cut neckline of the early 1800s. The tucking alternates with insertions of bobbin lace to the waistline, where the front opens over a petticoat. The sleeves have decorative bands of French knots and eyelet holes, drawn threadwork, and double fabric bands with looped edging. Sleeves, neck and front opening are edged with bobbin lace. The French knots and drawn threadwork are repeated down the front opening and round the hem. L. 33½ in (85 cm); round the hem 59 in (150 cm).

From the family of Robert Southey b. 1774. Said to have been worn by him, but more likely by one or more of his children. Robert and Edith Southey had eight children between 1802 and 1820; only four survived childhood.

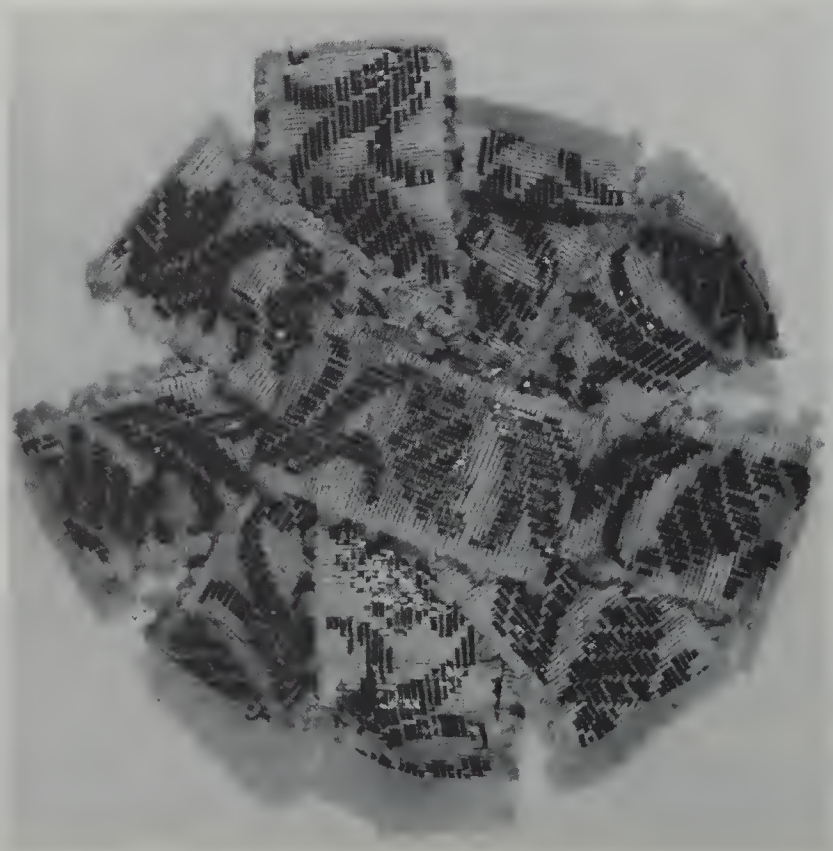
Blaise Castle House Museum, Bristol

15. Gown, second half of 18th century
Cream silk satin, lined with silk and trimmed with silk braid; front opening with three vertical stitched-down tucks on each side, and silk ribbon ties; open to the waist at the back, with tie at the neck; sleeves set onto narrow shoulder bands. L. 33⅞ in (86 cm).
Gallery of English Costume, Platt Hall, Manchester

16. Cap, late 17th century
Linen, embroidered in laid cord similar to the embroidery of figure 11. Part of a set which includes shirt, stayband, collar, three bibs, two adult cuffs and a shaped, two-layer piece as *No. 6* in figure 11. The cap is in two sections, a shaped front band with one surviving loop for a tie, and a caul which is closely pleated, with the pleating stitched across at intervals.
Museum of Costume, Bath

Needlepoint, 'hollie' point, lace is often used for the crown and insertions of these decorative caps. Cockades or rosettes of coloured ribbon were worn on them from the mid-18th century, and at this time cockades were more likely to be worn by boys (fig 18). The colour of cockades, rosettes or ribbons gives no support to the idea that blue was worn by boys, and pink by girls. This distinction was not introduced until the second half of the 19th century.

17. Cap, 18th century
Linen, cut in three sections with corded quilting. Bound with a linen tape; only one tie has survived.
Gallery of English Costume, Platt Hall, Manchester



18. Cockade for cap, 1751
White silk ribbon, with woven pattern in blue and silver. Was an identifying token attached to the billet of Foundling Hospital Child No. 728, a boy. Entered in billet book A/FH/A/9/1/10.
Greater London Record Office. Photo Dr G. Clark

Socks, shoes

It is not certain at what stage the socks and shoes which appear on the 1597 list (p 17) would have been worn. The child is unlikely to have worn shoes while it had its feet enclosed by the turned-up end of the bed, although socks and shoes were among the clothes provided by the Foundling Hospital for a child's first year. Sophie von la Roche was probably referring to children in arms when she wrote in 1785, 'People I noticed like to have their children with them and take them out into the air and they wrap them up well, though their feet are always bare and sockless'.[21]

UNDERCLOTHES, NIGHTWEAR

As swaddling was given up, and new garments took shape, distinctions developed between day and night wear, and between indoor and outdoor wear.

Dr Cadogan recommended that the children taken into the Foundling Hospital should wear:

> 'A little Flannel waistcoat without sleeves, made to fit the body and tie loosely behind; to which there should be a petticoat sew'd and over this a kind of gown of the same material or any other that is thin and flimsy. The Petticoat should not be quite as long as the child the gown a few inches longer... there should be a thin Flannel Shirt for the night.' [22]

This, over the linen shirt of day wear, set the pattern for children's clothing in the early months of their lives for the next two generations.

Catherine Garnett's list of clothes and fabrics for making them, which she needed for her first child, included long lawn for shirts, flannel for three undercoats, a blanket and a little bedgown (ready made) as a pattern, and calico to make four or five; 'I have said nothing here respecting the article which Eliza Pinchard called *beds* but if such may be requisite trust to you sending it'.[23] Lists of childbed linen or layettes are generally passed to each generation of young mothers by their mothers, or by midwives usually of an older generation. Each new generation of mothers may be selective, omitting a traditional item or adapting it to serve the same purpose, under a different name.

The distinction between day and night wear appears again in an article in *The Lady's Monthly Museum* of November 1799, which also gives the different pieces of underwear.

> 'With regard to the child's dress in the day – let it be skirt [*sic*] and petticoat of fine flannel, two or three inches longer than the child's feet with a dimity top and this should be made to fit behind; over that a surcingle made of fine buckram two inches broad, covered with satin or fine ticken, with a ribbon fastened to it to tie it on, which answers every purpose of stays and has none of their

inconvenience. Over this put a robe, or slip, or frock or whatever you like best, provided it is fastened behind... The dress for the night may be a skirt, a blanket to tie on and a thin gown over the blanket.'

The blanket here is the sleeveless undergarment which replaced the bed, turned up over the feet. It was to survive as a flannel undergarment for the whole of the 19th century.

The clothes now extended only two or three inches below the feet. Pins appeared less frequently; petticoat, bodice and gown alike were tied at the back. A plain cap was worn on the head at night.

OUTDOOR WEAR

The blanket and mantle seem to have been used outdoors as well as indoors. One of Mary Thresher's mantles (p 26), however, has a matching cloak, probably for wear out of doors; which indicates an additional garment by the end of the 17th century. In common wear a second blanket served as a mantle. Catherine Garnett (p 43), at the end of the 18th century, still had a blanket on her list, which seems to have been worn much as a shawl would be in the next century. The wearing of a hood probably continued, either separately or attached to a cloak.

1800-1900

MAIN GARMENTS

Clothing boxes

By the second half of the 18th century childbed linen and baby clothes were available ready-made in shops and warehouses, either from stock or made to order. The trade card of Sibella Lloyd, Martha Williams and Elizabeth Storey of Lombard Street, London, listed 'Baskets, Pincushions, Chimney Lines, Blankets, Rollers, Mantles, Cradles, Linings, Bed Chairs, Tables, Children's Dimity Coats, Holland Frocks, Flannel Petticoats, Shoes and Stockings'.[24]

In 1792 Judith Milbanke was recommended to get Mr Gubbins to 'send you a complete assortment of things and the prices so that you may add or diminish as you please, but Mrs Hulse desires me to say muslin robes with narrow edgings is better than dimity and flounces'.[25]

At the beginning of the 19th century the basic minimum of clothing, in its plainest form, is given in the list of clothing prepared for 'poor lying-in women'; '4 little shirts, 4 little caps, 2 frocks, 2 little bedgowns, 2 flannel blankets, 2 rollers, 2 pairs of stays and flannel coats, 2 upper petticoats, 24 napkins'.[26]

Clothing like this was provided in the *clothing boxes* which were a feature of village life in the 19th century. Jane Austen wrote to her sister Cassandra, who was obviously in charge of the box at Steventon, 'Dame Tilbury's daughter has lain in. Shall I give her any of your baby clothes'.[27] Flora Thompson in *Lark Rise* devotes a whole chapter to 'The Box'; the sign, as it went from rectory to cottage, of a new arrival in the hamlet.

> 'It contained half-a-dozen of everything, tiny shirts, swathes, long flannel barrows, nighties and napkins, made, kept in repair and lent for every confinement by the clergyman's daughter... The boxes were supposed to be returned at the end of a month with the clothes freshly laundered, but if no one else required them an extension could be had, and many mothers were allowed to keep their box until at six or seven weeks the baby was big enough to be put into short clothes.' [28]

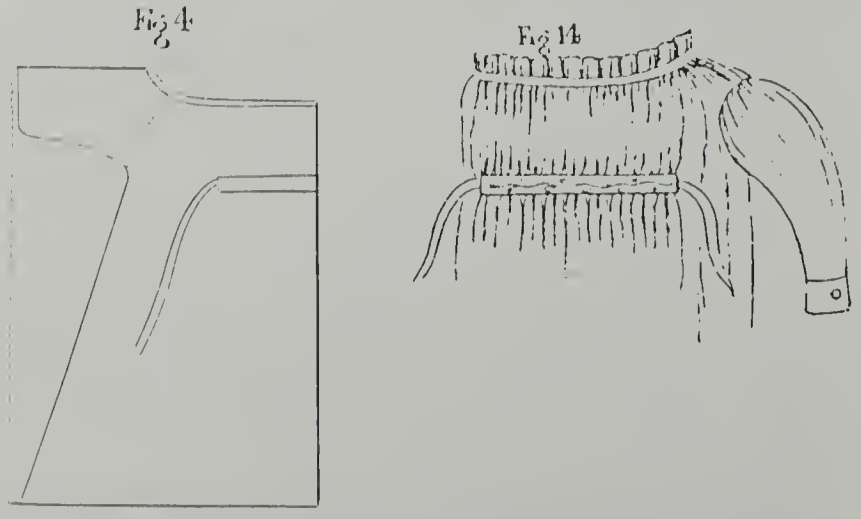
Edwin Gray also remembered 'baby bundles' in his Hertfordshire village in the late 19th century.[29]

Frocks, robes

By the beginning of the 19th century a back-fastening frock had replaced the gown open at the front. Gown might now mean nightgown or bedgown. The term robe was used for the finer garments of day wear. In 1811 or 1812 Susan Sibbald, an army wife, made the distinction when she criticised the way the child of a fellow officer of her husband was dressed:

> 'The little infant, which I thought from its being so young would have looked better in nursery attire of bedgown and nightcap, instead of robe and sash and tied up sleeves, a bare neck and cap like a sunflower with a scarlet cockade to match the ribbons on the robe.' [30]

For many children in the first few weeks of life, night wear and day wear were the same. The frocks of children of the poor followed the simple pattern of the nightgown, loose fastening at the back with a band attached at centre front (fig 19). Susan Sibbald's bias for simple nursery attire shows that many children of better-off parents might also wear the same garment for night and day.



19. Frock or night-gown, 1838
Fig. 4 is for 'the poorer classes', in flannel, coloured print or stiff calico; the sort of gown which would be found in the clothing boxes, but the same form in slightly better material was in general use. *Fig. 14* is a more elaborate version, with set-in sleeves showing fashionable shaping.
The Workwoman's Guide, 1838, Pl 3, Figs 4, 14

Only the poorer children wore printed frocks from birth, 'there it sits in all the dignity of the baby, adorned in a pink-checked frock, a blue spotted pinafore and a little white cap, tolerably clean and quite whole'.[31] In *Lark Rise*, Flora Thompson remembered that in the 1880s the rector's daughter, who had charge of the village 'box', also made a new frock, as a gift for every baby's 'shortening'; 'Summer or winter these little frocks were made in flowered print, blue for the boys and pink for the girls, and every

one of the tiny strong stitches in them were done by her own hands'.[32] In 1842, Cecilia Ridley was annoyed to see a cottage baby dressed as she thought too finely; 'I went to see a woman just confined in one of the cottages and found her baby in a cape trimmed with lace and its cuffs tied with white satin, much smarter than Baby was the first month'.[33]

The frocks of the early 19th century were of white muslin or linen, with a low neck and short sleeves, the skirt now seamed to a short-waisted bodice. Lighter muslins encouraged the use of fine gathering, with the fullness adjusted by a drawstring instead of the earlier tucks. This made a dividing line between bodice and skirt, which led to their separate cutting and seaming at a high waist line. Surviving frocks of this time show fine needlework, but are fairly plain, ornamented with fine tucking, light embroidery, and narrow muslin or lace frills and lace insertions. By the 1820s and 1830s the simplicity was giving way to greater elaboration, the sleeves becoming puffed and shaped, and more lace, embroidery and frilling appearing on lengthening bodices and fuller skirts (fig 20). By 1840 the fullness left the sleeve, which was again narrow and very short, 'Infant robes are, as usual plain and simple in form; but they are frequently very richly ornamented with needlework or lace'.[34] (fig 21)

The noblest and wealthiest babies had to suffer a great smothering of lace on state occasions. The child who became the fourth Marquess of Londonderry had a layette which cost nearly £2,000 and for which, 'Paris, Brussels, London and Vienna had been ransacked'.[35]

The needlework which most often decorated the robes at this time, particularly the christening robes, was the fine, white embroidery known as Ayrshire work. This was raised satin stitch with needlepoint fillings, in delicate leaf and flower patterns, usually with a panel on the bodice and another panel, widening from waist to hem, on the skirt. This work can be seen on many robes of the mid-19th century (1830-70); some of them, and the term gown to describe them, continued to be used by succeeding generations.

These were the robes of ceremony. For everyday wear, 'few ladies now dress their infants in lavishly trimmed and embroidered robes', according to *The Englishwoman's Domestic Magazine* in 1868, when it recommended a pattern for a monthly gown which could be turned into a daygown by shortening the sleeves. Embroidery and lace, and their arrangement on the robe, reflected the current fashion. Ayrshire work was succeeded by *broderie anglaise* and machine embroidery, and the narrow bobbin laces by machine-made lace.

The princess line of the 1870s can be seen in infant dress (fig 22). In this a panel of ornament tapers to the waist but continues

▲

21. Gown, 1850
Cambric or muslin. The shaped front panel of embroidery, edged with scalloped needlework, shows the earlier decorative front panel of the bodice, now extended into the skirt, which is characteristic of dress wear between 1840 and 1890. Gowns are now longer than they were at the beginning of the century.
The Lady's Newspaper, 1850, p. 99, Fig. 6

◀

20. Frock, cotton muslin, *c.* 1830
Gallery of English Costume, Platt Hall, Manchester

22. Frock, 1877
White cotton muslin, with the same shaping of the front as in figure 21, and now more elaborately trimmed. Insertions and frills of machine embroidery.

According to Cassell's House-hold Guide, c. 1870, I, 'The length of the skirt of a robe thirty or forty years ago was 40 inches (101.5 cm) and the body 3 inches (7.5 cm). A full robe is now made 36 inches (91.5 cm) in the skirt and 5 inches (13 cm) in the body'.

Gallery of English Costume, Platt Hall, Manchester

without a break from neck to hem; 'the princess robe, now much favoured as it permits of such fussy trimming down the entire front, but bodice and skirt also used'.[36] These full dress robes of the 1870s and 1880s were about 45 in (114 cm) long and gave ample opportunity for the display of maternal pride and paternal affluence (fig 22). This display could only be seen to advantage if the child were carried in the arms of the mother or nurse (fig 33). When a new type of baby carriage appeared in the 1880s, 'the larger, safer and more comfortable four wheeled carriage for one or two children in which babies can either sit up and enjoy a good view of the world around them, or lie down and sleep as comfortably as if they were in their own snug little beds at home' [37], the carrying of babies out of doors gradually ceased as a fashionable practice.

Indoors, for the first three months at least, the child was wrapped in a blanket or shawl when carried about. The blanket was still used at the beginning of the century, but beginning to be called a shawl, although still a square of flannel. There were also 'best shawls with which it is carried into sitting rooms... of merino, Indiana, kerseymere, or thick Saxony flannel', which were bound at the edges with silk. Knitted shawls for this purpose were also coming into use, like the zephyr, 'a soft shawl to lay a baby in',[38] but knitted shawls do not appear in most of the lists of clothing recommended during the century.

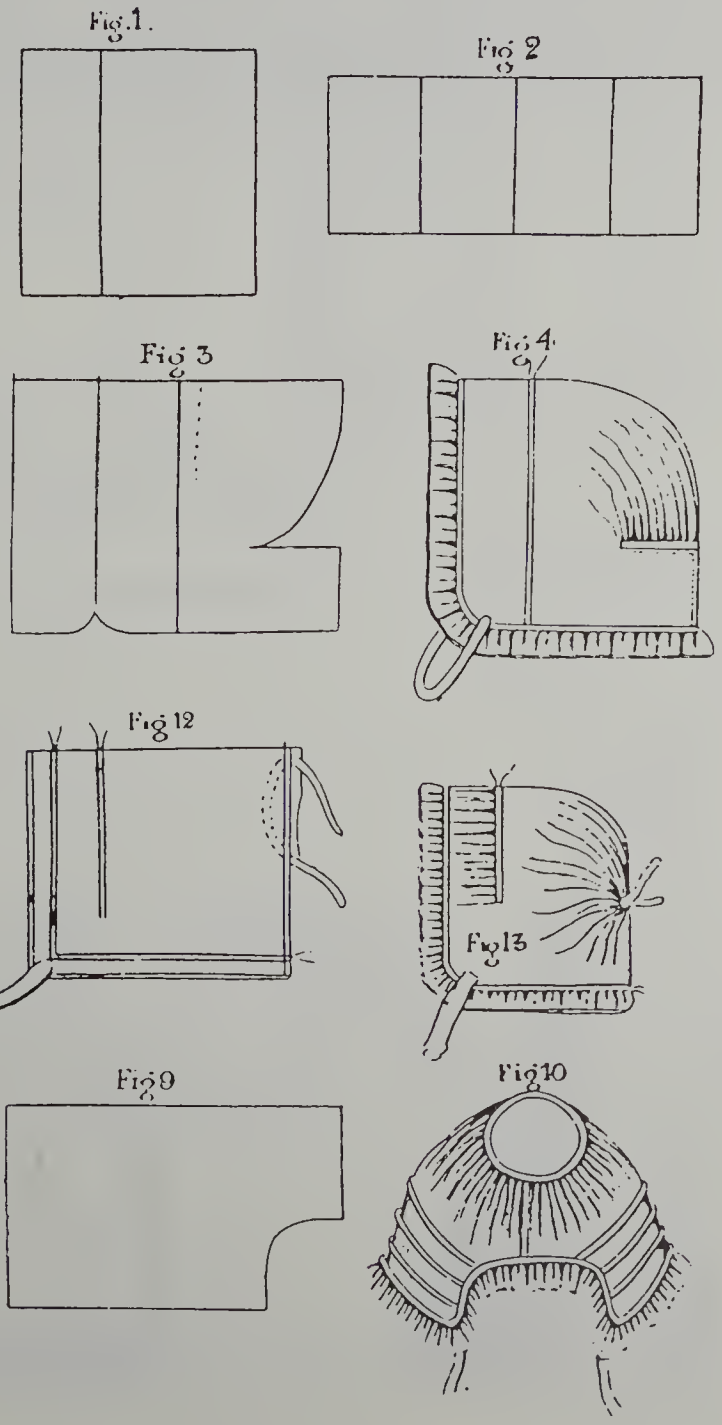
Caps

The caps described in *The Lady's Economical Assistant* of 1808 show the two main shapes of the 19th century. The fashionable style used a single strip of muslin, with the ends seamed together at the back and gathered onto a small lace crown, and a series of runners or drawstrings to fit the cap to the child's head. A simpler form, known as a 'foundling cap', was made from a single piece of material folded over the crown; a gusset was cut from the back so that the top section could be brought down and gathered at the lower back. This same form appears again in *The Workwoman's Guide* thirty years later (fig 23). This was the cap of common wear. Many caps of both types survive, and the quality of their materials, trimmings and detail varies widely. An even simpler form uses an oblong of material, folded to a square and shaped by drawstrings.

Caps grew more elaborate between 1830 and 1850. The fabric itself was now often embroidered in Ayrshire work, like the gowns; the lace crowns were larger and often extended to a horseshoe shape. Frills round the face multiplied, and the caps were sometimes worn over an undercap of pink, blue or white silk to set off the lace and embroidery.

'Caps with their trimmings of three or four rows of lace and large cockades which rivalled in size the dear little face of the child are now discontinued almost entirely within doors, though the poor child is still overwhelmed with cap, hat and feathers in its daily airing.' [39]

This was written in 1854. By the 1880s caps no longer appear in lists of infants' clothing; instead, a headsquare of flannel, 'to throw over the infant's head when going from room to room' was recommended in 1868, and again in the 1880s.[40]

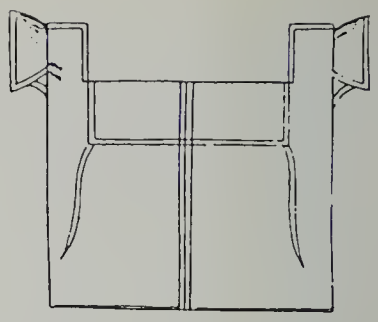


23. Caps, 1838
Figs 1-4. The foundling cap. The front section is doubled and has a runner and drawstring where it meets the single layer of the gathered crown.
Figs 12-13. An even simpler cap 'much used by the poor', shaped entirely by drawstrings, from a rectangle of material folded into a square.
Figs 9-10. A more elaborate cap 'for the higher classes', in worked cambric gathered into a small circular or horseshoe shaped crown.
The Workwoman's Guide, 1838, Pl 2

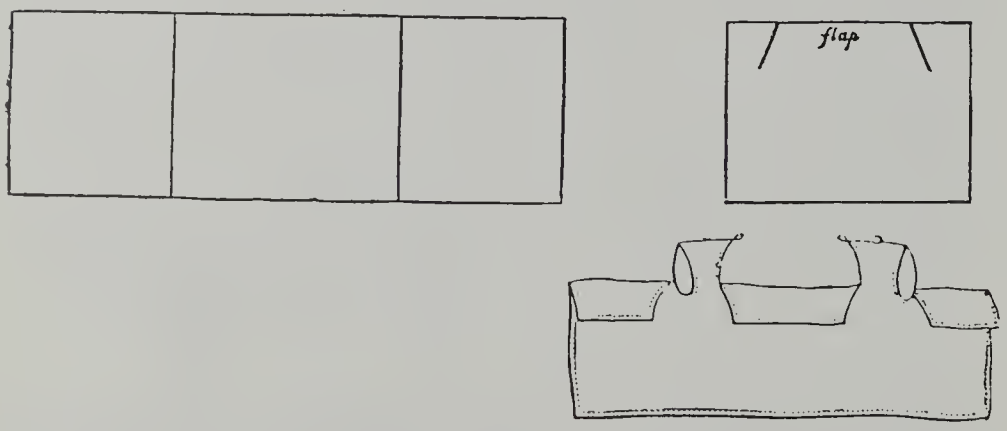
UNDERCLOTHES, NIGHTWEAR

The shirt was still usually of linen, but the use of cotton was increasing. It still had a front opening with sleeves set in, open and very short. By the 1820s the top back and front were being cut down at the sides to fold over the top of the flannel. From the middle of the century a very short sleeve was set, like a gusset, open at the top and edged with narrow lace or embroidery (figs 24, 25, 26).

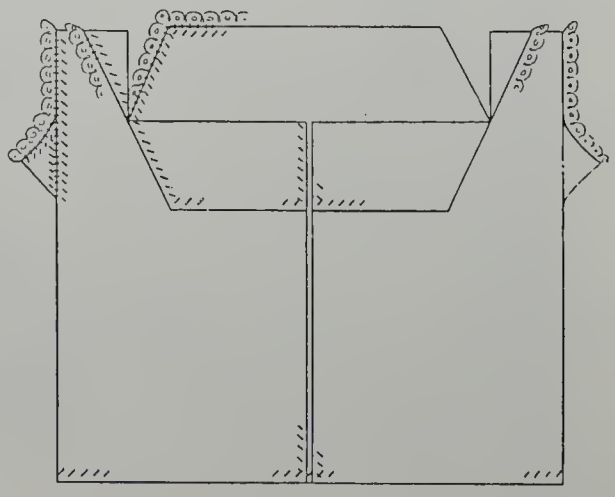
What had been called the blanket became a flannel, also known as a barrow, the term used by Flora Thompson (p 45). It was still shaped by tucks over the waist, and tied with pairs of tapes at the back. Further shaping was given by hollowing out the top for the arms and binding with tape or ribbon, which was extended over the arms to form shoulder straps. A yet more elaborate flannel had



24. First open shirt, 1838
The cut of the shirt changed in the early 19th century.
The Workwoman's Guide, 1838, Pl 2, Fig. 23



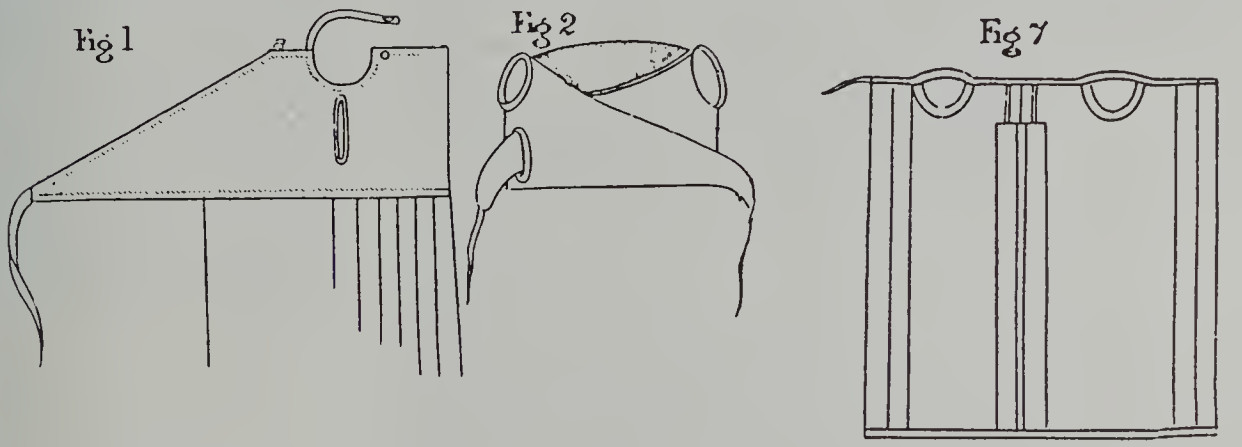
25. First shirt, *c.* 1870
Here called *chemise.* Made from 28 in (71 cm) wide cotton lawn.
Cassell's Household Guide, c. 1870, I, p. 33



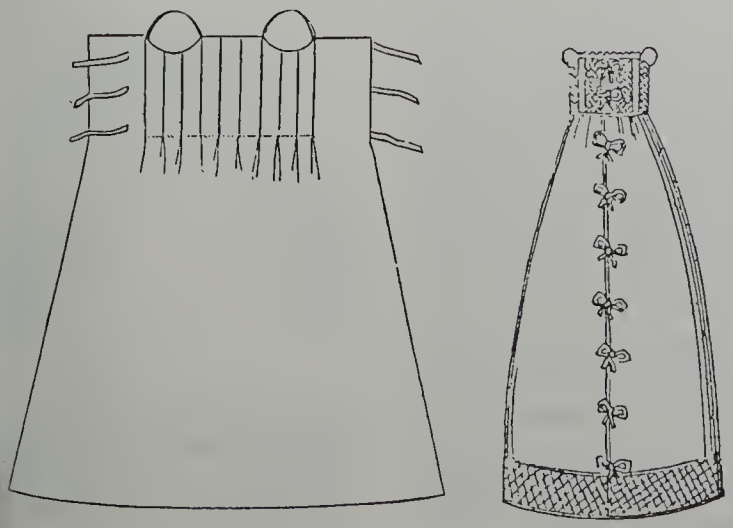
26. First shirt, 1895
In lawn, cambric or fine linen, 1s 6d per yd (91.5 cm); nainsook fine calico, 6¾d per yd.
E. Roseveare, *Needlework, Knitting and Cutting Out,* 1895

a bodice with one longer end. This was threaded through a slit on the opposite side, wrapped round and tied at the side (fig 27). Flannels were worn day and night until the end of the century and beyond (figs 28, 29). Support was given by rollers of flannel, linen or cotton wound two or three times round the body, and according to *The Lady's Economical Assistant* of 1808, usually over the blanket. They were then 1¼ yd (1 m) long and 15 in (38 cm) wide. Flannel coats, a term still used for the flannel winter petticoat, were joined to bodices of dimity, here called stays. The upper petticoat was of the same material as the frock.

27. First flannel gowns, 1838
Fig. 7. 'the one in general use'
The Workwoman's Guide, 1838, Pl 3, Figs 1, 2, 7

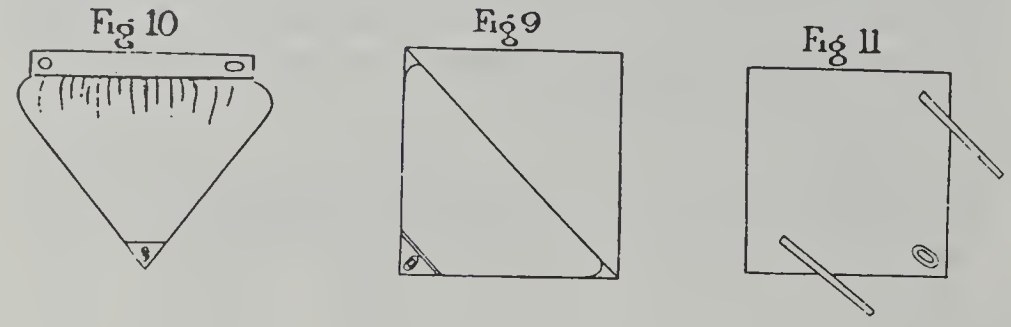


28. First flannel gowns, *c.* 1870
Left flannel gown 1 yd (91.5 cm) long. *Right* a more elaborate 'day flannel' with quilted hem.
Cassell's Household Guide, c. 1870, I, p. 33



29. Flannel gown, 1875
Described here as a flannel skirt.
The Englishwoman's Domestic Magazine, 1875, p. 148

Flannel pilches still protected the clothes from wet napkins (figs 30, 31). Waterproof ones which appeared in the 1860s were at first doubtfully received, 'many ladies object to the use of mackintosh on the ground of its being unhealthy'. Patterns for knitted pilches appeared in the 1880s.[41]



30. Pilch and napkin, 1838
Fig. 10. Pilches or savers 'to prevent their clothes being wetted'.
Fig. 9. Napkin of soft diaper; but 'for the poor' made of old sheeting or table linen, doubled.
Fig. 11. Made to fasten with strings and loops instead of a pin.
The Workwoman's Guide, 1838, Pl 3

By the end of the century the undergarments worn were the same as those of sixty or seventy years earlier, but the emphasis on warmth had been re-established. The length and fullness of all the garments increased during the middle years of the century. *The Lady's Economical Assistant,* 1808 gave the length for long clothes as 36 in (91 cm) and for poor children 27 in (69 cm); in 1838 the lengths are 40½ in and 36 in, and the lengths for flannels 36 in and 30 in. The children of the poor seem to have gained more from these changes. Both the length and fullness continued to increase in the 1840s and 1850s.

> 'The long petticoats are as absurd as they are prejudicial to the child. The evil has of late years rather increased than diminished for the clothes are not only made much longer but much fuller, so that the poor victim has an additional weight to bear... many instances can be mentioned in which the long clothes have been a yard and a quarter long.' [42]

The length and fullness of long clothes continued to be criticised, so their wearing must have persisted. A writer in *The Queen* in 1879 drew attention to the absurdity of having all this warmth and weight on the lower half of the body while the neck and arms were bare, 'the absurd fashion of long petticoats usually stiffly starched and weighing down the infant's body', and recommended dress cut high in the neck, long in the sleeves, and extending only 6 in or 7 in (17 cm) below the feet. Yet this was still longer than recommended in 1799, 'two or three inches below the child's feet'. The low neck and short sleeves of gowns had continued from the beginning of the century, but a higher neck and long sleeves were now advocated.

The editor of the magazine *Baby* wrote in her book, *The Science of Dress,* 1885, of clothes 'in the bad old fashion' that were not

31. Pilch, 1875
Pilches of flannel, here called drawers.
The Englishwoman's Domestic Magazine, 1875, p. 149

made high enough in the neck to keep the chest and shoulders warm. They pressed on the arms, preventing them from moving freely, and were made so that they could not be put on without the child being turned over and over. The clothes she recommended were a 'fine flannel vest reaching to about four inches below the feet which should be protected by woollen socks... next a calico shirt with sleeves nearly to the wrist to reach four inches below the vest... another vest without sleeves in cold weather'. She suggested drawers even for very young children with napkins – here called diapers – inside them, but waterproof pilches should on no account be used. Napkins were now fastened with 'the new-fashioned safety pin with a solid guard to cover the point'.[43] This had been available since the late 1870s.

A nightgown was worn over the flannel. A yard-long gown with gores, still with stitched down pleating at the waist was recommended in 1808. An 1838 pattern had wider fabric and no gores, but gathers at the front under the waistband or, more simply, was left loose with a band attached at centre waist to tie at the back. Nightgowns, unlike the day gowns, had long sleeves. In the middle of the century they were called 'monthly gowns', since for the first month of the child's life they were worn by day as well as at night; 'After the month the lower part of the sleeve can be removed thus making of the monthly gown a pretty day robe'.[44]

By the end of the century these gowns might be made of flannel rather than cotton, but the form remained the same. Nightcaps are still listed in 1838 but disappeared shortly afterwards. The knitted socks or boots which appeared then are in all subsequent lists for wear by night as well as by day.

A set of long clothing given in *The Lady's World*, 1899, 'in order of putting on', shows the order of underwear as a flannel binder, 6 in (15 cm) by 27 in (68 cm); a day shirt of cambric, with turn over flaps back and front and front opening; a long flannel, with bodice, its skirt a yard long 'turned up and pinned over the feet'; a linen binder of stout twill; a long white petticoat. There are also nightgowns with long sleeves. The turning up of the flannel over the feet continues the practice of earlier centuries, when the bed was used in the same way. The binder of twill, as well as the flannel one worn next to the skin, suggests tighter clothing than that worn in 1838. The length and fullness of the clothing at the end of the century made a child's first clothing much more constricting than it had been a hundred years earlier.

OUTDOOR WEAR

The blanket or flannel shawl was used out of doors as well as indoors, and it remained the outdoor garment of many children. Blanket shawls were still being recommended for outdoor wear in 1879.[45] The other garments were pelisses and cloaks. The *pelisse*

was a cloak with an added cape. Cloaks of wadded satin, 'edged all round with a broad band of quilting' were fashionable in the 1850s, also cloaks of velvet, but the chief material used for cloaks and pelisses was light wool, particularly cashmere.

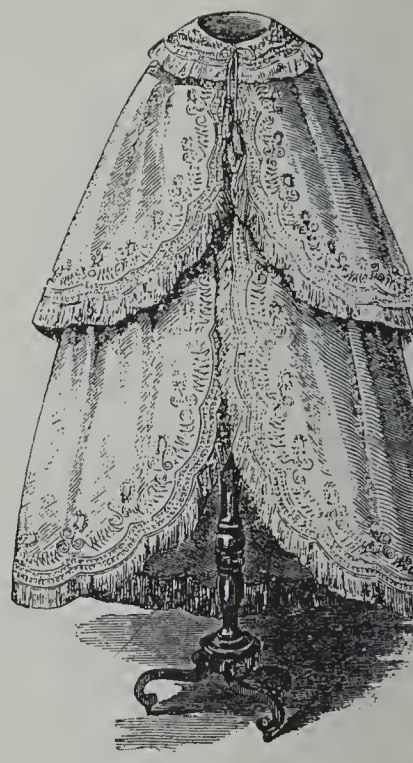
They were often trimmed with silk fringe or swan's-down in the 1840s and 1850s; then borders of quilted silk became fashionable in the 1850s and continued into the 1860s and 1870s. By the 1880s these borders were being replaced with borders of embroidery, 'Some ladies still prefer quilted silk for the cloak trimming but this is decidedly old-fashioned now'.[46] White or cream were the usual colours, but grey, blue and red cloaks, with matching or contrasting silk borders, appeared during the middle years of the century. Embroidery in silk or braid was fashionable from the 1860s. Cloaks and pelisses for summer wear were of muslin or dimity; white, and trimmed with lace and open-work embroidery. There was little change of shape; only in the decoration (fig 32).

Poorer children were carried in a shawl shared with their mother in some parts of the country. This was a 'carrying' or 'nursing' shawl of adult size. It was first wound round the baby, who was held on the left arm, then over the mother's right shoulder, under her right arm and tucked under the baby again. This left both the mother's hands free.

At the other extreme there were the cloaks of ceremony, the ones worn by the children of fashionable families at their christening. In 1836 Catherine Clive 'could not overcome the wish to have Georgey christened in a mantle although... not... a seven guinea one'. She wanted a mantle of white satin covered with India muslin, trimmed with silk fringe or swan's-down. Georgey was her first child.[47] The term mantle was still used for these grander garments (fig 33).

The hood was still the child's first head covering, but from the 1830s this was often shaped like a bonnet, with caul and curtain. Hoods were in light woollen fabrics, silk or cotton, the woollen ones often lined with silk. In 1838 girls wore them with rosettes of ribbon in front; boys with cockades on the left.[48] *The Englishwoman's Domestic Magazine* of 1868 (iv) listed 'an infant wardrobe' including a cashmere hood, 'decorated with a rosette for a boy', so girls had now lost theirs. Earlier, in 1862, the same magazine had said that a hat of white felt with ruche and feather was 'the best shape to carry a baby in.'

Veils of fine Shetland wool were used to protect the face in the 1860s, but by the 1880s wool was no longer thought suitable; veils of fine net were recommended instead.[49]



32. Pelisse, 1849
In scarlet merino lined with white silk, trimmed with scarlet silk braid and fringed.
The Lady's Newspaper, 1849, p. 219

▶

33. *Christening Sunday* by James Charles, 1887
In this village ceremony the centre of attention is the baby, who has a long christening gown reaching almost to the hem of the mother's skirt. The baby is wrapped in a brightly coloured Paisley shawl, which contrasts with the muted darker colours of another mother on the left who is in deep mourning. Her baby wears a long but simpler gown and grey pelisse. By the 1880s Paisley shawls were no longer fashionable wear, but were sometimes carefully kept and used like this one.
Manchester City Art Galleries

34. *Lady Hertford (1540-67) with one of her sons, c.* 1562

The son is probably Edward, born 1561. He wears a sleeveless coat, with hanging sleeves or leading strings, and detachable, contrasting sleeves. His shirt has the high frilled collar of the time and small frills at the wrist. He wears two linen caps, or a cap and forehead piece, beneath the small plumed hat. The bib, and the handkerchief (visible under the front opening of the coat) are the accessories of childhood.

Petworth House, West Sussex. Courtesy of Lord Egremont

Beginning to walk: second clothing

From long clothes to short clothes 1500-1900

When the child began to crawl, and then to walk, wrappings and mantles were changed to clothes of ankle length. The two stages of long clothes and short clothes were normal for all children until the end of the 19th century. The term 'short-coating' remained even when the word 'coat' had lost its 16th and 17th-century meaning of a frock, gown, petticoat or skirt.

Putting a child into short coats was something of an occasion. In 1667 Samuel Pepys presented his goddaughter, born in 1666, with 'her first coat'.[50] Sir Walter Calverley of Yorkshire entered in his diary in 1718 that Lady Blackett, his mother-in-law, had given her grandson Watty, then six months old, a coral and a coral necklace, which she had worn herself as a child and all her children after her. She also gave his wife '5 guineas to buy him a coat withal'.[51]

A piece of coral on a chain, with or without attached bells, was an infant accessory which served as a teething aid, a toy and a charm. Short-coating coincided with the beginning of teething as well as beginning to walk. Mrs Tipping, a clergyman's widow, sent her grandson, born in July 1761, a 'ribbon for the dear boy's coral, and cost 2s 11d'.[52] He was then four months old.

Corals often appear in portraits of children from the age of about three months to three years (plate 1, figs 35, 36) and, although they appear less often in 18th century portraits, they were still customary gifts. Lady Blackett's coral was a family heirloom. In the next century Lady Ridley sent her grandson a coral set in gold, with two bells engraved with the family crest.[53] Many 18th and 19th-century corals which have passed from generation to generation can now be seen in museums. The coral necklace, seen in many portraits, was also traditional (fig 36).

The age for short-coating varied, and probably at all times depended on the progress of the child and the attitudes and status of parents. John Petre, born in 1549, had a coat of frizado made for him in November 1550. It took ⅞ yd of material, was fastened with hooks and eyes, and trimmed with parchment lace and pointing ribbon, at a total cost of 5s 9d; it was perhaps cut like that of Lady Hertford's son (fig 34).[54]

Peter Erondell, a Huguenot writing in England, gives an account of the dressing and undressing of a baby of an aristocratic family at the end of the 16th century, which probably reflects the best practice of the time. This child is at the teething stage; he has a coral. He also has an apron with a *muckinder* attached to it, which

suggests that he is some months old. He is still in swaddling bands, but this may be only in its final form of a roller round the body, for his arms are free to take his satin sleeves, and there is a petticoat beneath his coat. The mother is speaking to the child's nurse;

> 'Unswaddle him, undoe his swaddling bands, give him his breakfast while I am heare, make his pappe, take away the firebrand which smoketh for it will taste of the smoke, wher is his little spoon? wash him before me, have you clean water? O my little hart! God blesse thee. Rub the crowne of his head, wash his eares, and put some fine clout behind them to the end to keep them drye and cleane, wash his face, lift up a little his haires. Is not that some dirt that I see upon his forehead?... What hath he upon his eyelids? Me thinks that his eyes are somewhat waterish, make them cleane, how quick is his eyeball, hath he not a pimple on his nose? His little cheekes are wet, I believe you did leave him to crye and weepe, picke his nostrils, wipe his tongue, let me see the pallet of his mouth, he hath a prettie chin. What a faire necke he hath! Pull off his shirt, thou art pretty and fat my darling, washe his arme-pits... Now swaddle him again, but first put on his little biggin and his little band with an edge, where is his little petticoat? Give him his coat of changeable taffeta, his satin sleeves. Where is his bibbe? Let him have his gathered aprone with stringes, and hang a Muckinder to it. You need not yet to give him his corall with the small gold chayne, for I believe it is better to let him sleepe untill the afternoon.' [55]

The essential tailclouts are not mentioned here nor, in spite of the concern about eyes, eares, nose and mouth, is anything said about any cleaning-up operation for this part of his body.

In 1647 Mary Verney wrote to her husband, Sir Ralph, 'I mean to coat him this week'. Their son was then nearly three months old.[56] In 1670 Elizabeth Hatton wrote to her daughter-in-law, 'I coated all mine about ten or twelve weeks old'.[57] In 1747 Mrs Boscawen's daughter was eight months old when she was coated.[58] Philip Robinson, son of Lord Grantham, was nine months old when in 1784 his mother wrote to her mother, the Marchioness Grey, 'Your little boy goes on very well and has just got shoes and short petticoats'.[59]

In the 17th century the reference is simply to coats and coating, not to short-coating, because this was a change from wrappings to garments at about three months. With the relaxation of swaddling from the mid-18th century, the change was from long garments to short ones for walking, at eight or nine months. Mrs Papendiek recalled the short-coating of her daughter at about this age in 1784. 'At this time we put her into short coats. We made her four white frocks, two coloured ones with the skirts full and three tucks and a hem; the bodices plain cut crossways and the sleeves plain'.[60] The frugal Mrs Papendiek, Assistant Keeper of the Wardrobe to Queen Charlotte, made allowances for growing, with three tucks and a hem.

In the early 19th century there was an intermediate stage of three-quarters clothing, with petticoats made a quarter of a yard shorter than the long clothes, but still with fullness, 'while the children are in arms'. Short-coating followed at eight or nine months, and at this period it meant narrowing as well as shortening.[61] For most of the century the change came at between six and nine months. When Cecilia Ridley's baby was christened at about six months in 1844 he 're-entered his long clothes for the day in order to wear the beautiful robe that is kept for the occasion which he has almost outgrown now.' He had been given short clothes when he was three months old, for his mother believed, 'It is much better for children to be put into short clothes if they are well and I should not think there was any risk in doing it in winter for you can begin by the undergarments and do it by degrees!' [62]

MAIN GARMENTS

Dress 1500-1800

In the 16th and early 17th centuries the garment worn by the child who had just been short-coated was referred to as 'a coat' and was worn over a petticoat. From the evidence of portraits it was a fitted bodice with full skirt like John Thynne's, painted in 1564 (fig 35), when according to the inscription he was six months old. He and his sister, painted in 1572 (plate 1) when she was twenty months old, are obviously in their best clothes.

The bib and apron often worn by children in portraits from the 16th to the 18th century conceal the front of their dress, whether the bodices and skirts are back or front-fastening, but the bodices appear to be slightly stiffened (plate 1, fig 35).

By the early 18th century a front-opening or wrapping garment was an alternative to the back-fastening bodice and skirt. During the second half of the century both this front-opening gown and back-fastening frock were made with the same vertical tucking as long frocks. The two Blunt boys painted by Zoffany (fig 37) have front-fastening gowns with this construction beneath the sashes.

The late 1760s and the 1770s were a time of transition from the fitted bodice to a loosened waistline beneath a wide sash. Portraits begin to show an almost uniform wearing of white frocks by children of this age (fig 38). How truly they show what was generally worn, or reflect the contemporary image of childhood expressed in Reynolds' painting *The Age of Innocence*, is difficult to assess.

Sir Walter and Lady Blunt had three boys, all under three years old in 1771. Mrs Lybbe Powys saw 'the two youngest in fine sprigged muslin jams (jamdari), the eldest in a vest and tunic of tambour (Lady Blunt's own work) large sprigs of gold on a thin muslin lined with pink'.[63]

35. *Son of Sir John Thynne of Longleat,* dated 1564 and inscribed 'aged 6 months'. Attributed to H. Eworth

He appears to have a matching skirt and bodice of cream silk, embroidered at the shoulders, cuffs and hem. His silk hat with high peaked crown is worn over a linen cap. This shape succeeded the small hat of figure 34. His slightly stiffened bodice is covered by a bib; his skirt by what may be an apron, or a handkerchief fixed at one side, and held across the front of the skirt. He wears a pendant cross and has a child's coral for teething with rattle combined. *Longleat House, Warminster, Wiltshire*

36. *Unknown child in go-cart, c.* 1650
This could be a boy or a girl. There has been a change from long fitting sleeves to a short open sleeve with turnback cuff over undersleeves, and a lower neck opening. The bodice and skirt are in a plain fawn-coloured fabric: they are covered by the apron and a long pointed bib. This is pinned onto the bodice, which has hanging sleeves or leading strings. The close-fitting cap is worn over a forehead piece. He wears a coral necklace and, like the children in plate 1 and figure 35, holds a child's coral for teething with rattle combined. *Norwich Castle Museum, Norwich*

37. *The Blunt Children* by J. Zoffany, *c.* 1770
These are probably the grandsons of Sir Harry Blunt. Both wear loose front-opening gowns with wide blue sashes. The gown of the boy on the left has a bodice with centre-front fastening and a narrow section of vertical tucking each side. The other has lacing over the front like that of figure 13.
Birmingham Museums and Art Gallery

Tunic was an alternative term for a gown or frock when the wearer was a boy, and a matching vest suggests a front opening. When Mrs Papendiek short-coated her daughter in 1784, she made her two coloured frocks as well as four white ones. Enough frocks of coloured or printed linen or cotton survive to give a more robust view of the children of the late 18th century than is given by these portraits.

Leading strings

Leading strings were reins to hold a child just beginning to walk. For Lady Anne Clifford, going without leading strings marked another stage of her daughter's progress, who was not quite three

38. *The Children of Lord Grantham* by D. Gardner, 1785
The two younger boys, Frederick b. 1782, and Philip b. 1783, who had been short-coated at nine months, are still in frocks. Thomas, b. 1781, had recently been put into his new dress of jacket and trousers (p 110).
Present whereabouts unknown

years old when, 'I cut the child's strings from off her coats and made her use togs [tags] alone so that she had two or three falls at first but had no hurt with them'.[64] Leading strings which had to be cut off were obviously part of her dress.

There were also leading strings quite separate from the dress. At the beginning of the 18th century Jack Verney, a great grandson of Mary and Ralph Verney, needed a strong pair. His mother wrote, 'Pray desire Cousen Peg to bring me a pair of leading strings for Jak, ther is stuf made on purpose that is very strong for he is so heavy I dare not venture him with a comon ribin' [65].

As a boy in the 1730s, William Hutton wanted to see his sister 'like other children but being too poor to buy I procured a pack thread string which I placed under her arms, but the dear little

thing informed me by her cries that I hurt her'.[66] The Marchioness Grey remembered that her grandson, Tommy, 'did something like walking when his next brother was born and had a back string at a year old'.[67]

Leading strings continued to be used, although in 1799 *The Lady's Monthly Museum* warned against their premature use; 'No leading strings of any kind ought to be used, till it can go quite alone, strong and upright'. Hanging sleeves, often worn in adult dress in the 16th century, continue to appear on children's dress, usually in their later non-functional form of hanging bands. These are not always easy to distinguish from leading strings, but they appear on the dress of children who are past the age of needing leading strings (fig 69).

Dress 1800-1900

By the early 19th century a back-fastening frock with bodice and skirt seamed at the waist had appeared in first and second clothes. A pattern for a frock bodice (fig 39) given in *The Lady's Economical Assistant*, 1808, shows the bodice and skirt joined by a narrow embroidered band; a second band, attached at the neck, continues as a shoulder piece for attaching the short sleeve. This pattern shows how the bodice has evolved from the sleeveless gown, with shoulder straps.

The back-fastening frocks had buttons or ties; some were open from neck to hem, some closed in the lower half of the skirt; all had short sleeves. Dress frocks were of muslin, lightly decorated with lace or embroidery, and these were sometimes worn over petticoats of silk.

Bodices were cut very low on the breast, and the narrow strap over the shoulders and short sleeves gave little cover to the upper part of the body (fig 40). For everyday wear printed cotton, nankeen and holland were used, and for winter thin woollen fabrics.

In the early years of the century the frocks of the newly short-coated became very short, well above the ankle, and when the child became a little older a new, visible garment appeared; *pantaloons*, or *trousers*. In 1808 these were recommended for children of two years old, boys and girls alike.

In the second decade of the century, girls of this age and older appear with their encased legs visible beneath calf-length frocks with narrow skirts, the trousers reaching the ankles. Trousers were sometimes made with shoulder straps, sometimes to button onto the bodice or stays.

During the 1820s and 1830s, girls and boys, as long as they wore frocks, continued to show these trousers as part of their dress (fig 41). In 1822 Henry, the little boy who was the excuse for the costly layette mentioned above (p 47), then a year and seven

months old, paid a visit to the Austrian Empress dressed in

> 'a short cambric frock with blue ribbons let in down the robings trimmed with lace and hanging buttons. His trousers with three rows of lace, his stockings *à jour* and little black shoes, a broad light blue sash and shoulder knots and his hair nicely settled.'

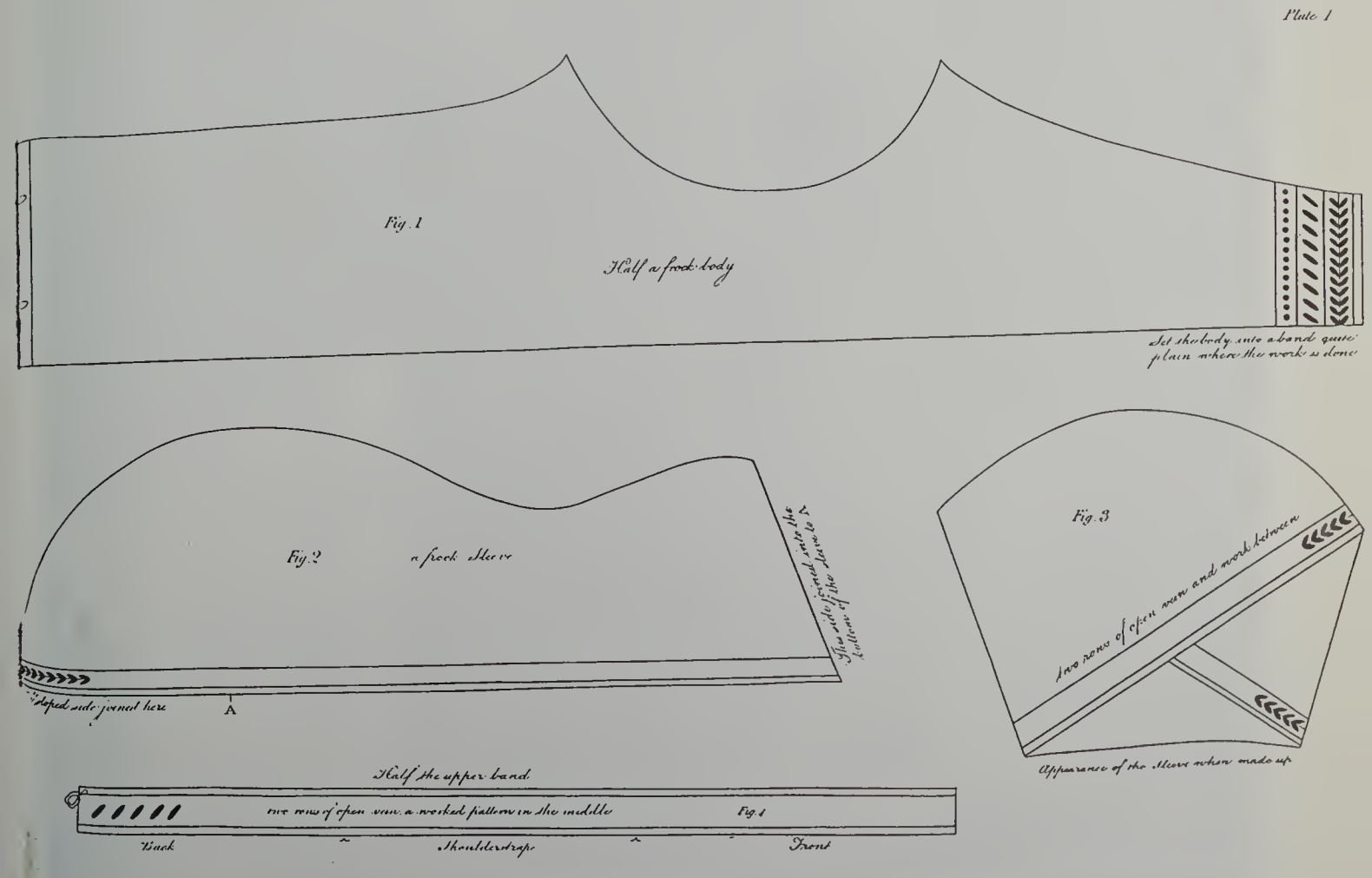
His sister Fanny, about eight months old, also had blue shoulder and cap ribbons and a blue sash

> 'a cambric worked frock, blue satin sash and shoulder knots and a beautiful cap, lined and trimmed with blue, blue necklace and bracelets.'

39. Pattern for a frock bodice, 1808

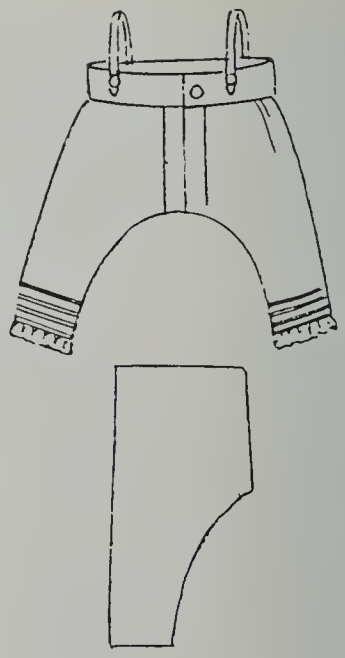
Shows a narrow insertion for seaming at the waist. The shoulder section into which the sleeves are set is continuous with the band outlining the neck opening. *Fig. 1.* Frock bodice. *Fig. 2.* Sleeve. *Fig. 3.* Sleeve as made up. *Fig. 4.* Shoulder strap.

The Lady's Economical Assistant, 1808



About four months later they went to see Marie Louise of Parma; this time both were in pink and white. Henry wore a pink silk frock and there was no mention of trousers; Fanny wore a muslin embroidered frock over a pink petticoat, with cap to match and a pink necklace.[68]

From the 1820s until the 1850s the bodice grew longer and the skirts widened. The trousers were also widening, but retreating beneath the shorter, wider skirts as drawers. Short sleeves were still general, but long sleeves, with something of the fashionable shaping, were sometimes worn in the 1820s and 1830s. Shoulder knots of coloured ribbon were added to the short sleeves and matching sashes were worn round the waist or over one shoulder. As the skirts of the frocks widened in the 1820s and 1830s, the hems were trimmed with frills and embroidery; muslin and print dresses of the 1830s were often piped, or trimmed with fine braid. The more elaborate dresses were lavishly embroidered with the



41. A first pair of trousers, 1838
The Workwoman's Guide, 1838, Pl 7, Figs 1-2

40. *Joseph Ginman Barratt*, aged three, by J. Hammond Jones, 1822
Frocks continue to have a wide, low neckline which leaves shoulders and neck bare. The bibbed apron has trimming matching that of the frock.
Victoria and Albert Museum, London

fine whitework of the 1830s and 1840s, which was replaced by the larger open-work of *broderie anglaise* in the 1850s (fig 42). *The Lady's Newspaper* of 1847 (11) suggested that a girl two or three years old might wear:

> 'a dress of white cambric muslin, embroidered up the front en tablier, that is to say the embroidery widens from the waist to the feet, a double row of needlework set on at the sides so as to turn back on the dress. A blue checkered ribbon sash, tied in a bow with long ends at the back, was to be worn with it.'

Embroidery *en tablier* appears in both long and short clothes for much of the 19th century (figs 21, 22).

In January 1850 *The Lady's Newspaper* reported that winter frocks for newly short-coated children were being made in warmer materials: 'for dresses intended to supersede the long robe, cashmere is a favourite material and it may be ornamented with embroidery, worked in a light wreath pattern above a deep hem.'

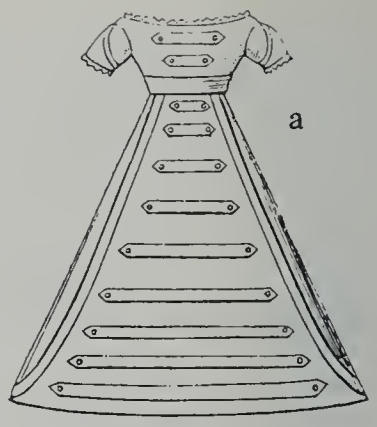
Both boys and girls wore these frocks until they were about three years old, although a wrap-over front fastening instead of the

42. Frock of *broderie anglaise* *c.* 1860
Fastening at the back with three buttons and at neck and waist with drawstrings The skirt is gathered onto the bodice with a piped seam. L. overall 23 in (58 cm); bodice 7½ in (19 cm); waist 20 in (51 cm); round hem 64 in (1.6 m)
Gallery of English Costume, Platt Hall, Manchester

usual back fastening, or a diagonal trimming, sometimes appears on frocks designed for boys (fig 43). During the 1860s boys' frocks might also have flat pleating in the skirt.

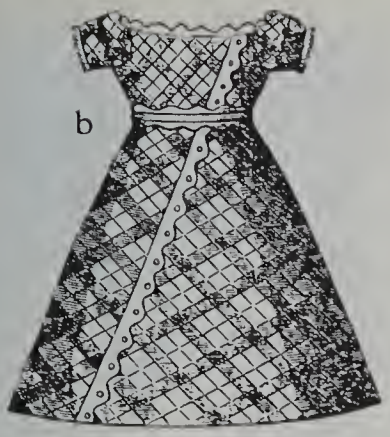
Velvet was now a favourite material; 'a pretty little blue velvet dress... made with a low body and cut square, trimmed round with handsome open embroidery', was thought suitable for a boy of two in 1862. Striped or chequered poplin and woollen materials were used for warmer frocks in the 1860s (fig 44). For a little boy, two and a half years old, 'a frock of red and white striped poplin, low square bodice and short sleeves trimmed with black velvet ribbon and small gimp buttons. The skirt is quite plain in front... there are pleats at the side and back'.[69] White embroidered collars and sleeve edgings were added to dresses of wool, silk and poplin. Low necks and short sleeves left arms and shoulders bare (fig 45).

By the 1870s frocks show the influence of the prevailing princess line of women's dress. A dress for an infant in 1880 was 'cut plain back and front and trimmed with work to form its style'.[70] Low necks and short sleeves were now disappearing from frocks, at least in winter. Constance, Mrs Oscar Wilde, writing in *The Woman's World* of 1888, hoped 'there are now few women who dress their babies in low-necked and short-sleeved frocks in the winter.'



43. Frocks, *c.* 1870
a. Frock for a boy or a girl.
b. Frock for a boy with diagonal trimming.
Cassell's Household Guide, I, c. 1870, p. 177

44. Unknown boy wearing a frock, *c.* 1860
The frock is probably of striped worsted with contrasting velvet trimming. It is full skirted over petticoats and drawers edged with embroidery; he wears white socks with boots. Original photograph.
Hitchin Museum & Art Gallery, Hertfordshire



By the 1890s frocks were simpler, with a skirt falling free from a yoke, or gathered to a low waist line with a loose bodice. The materials, whether silk, cotton or wool, were often lighter in texture (figs 46, 47).

ACCESSORIES 1500-1900

Bibs, aprons, pincloths, pinafores

Bibs and aprons were a feature of children's dress from the 16th to the 18th century. They were still used for their original protective purpose but had acquired another; a decorative addition to the dress, essential for a well-dressed child. The Thynne children are both shown wearing bib and apron with embroidered borders in 1564 and 1572 (fig 35, plate 1). The younger of the two short-coated Saltonshall children of *c.* 1640 wears a lace-edged bib and apron (fig 7). A child's dress of bodice and skirt, with muslin bib and cuffs still in place, is preserved in King's Lynn Museum. According to family tradition this was worn in 1751-2 by a boy.

The pincloth was a simpler and more practical alternative to the bib and apron, and in the 18th century was a common garment of poorer children. Made from a single piece of cloth meeting at centre back, it was hollowed at the neck with slits for the arms, and almost completely covered whatever was worn beneath. Pincloths were worn by the babies at the Foundling Hospital from the middle of the 18th century.

The term pincloth was still in use at the beginning of the 19th century, but by the 1830s the name had changed to pinafore. It partly replaced the apron, which was still being worn. A frock of this time was worn with matching apron, a practical solution for a child's dress (fig 48).

45. A first frock of short-coating, 1875
The Englishwoman's Domestic Magazine, 1875, p. 148

The pincloth, made in holland, printed cotton or linen, was an overall garment. By the 1820s, if not earlier, the front was sometimes gathered at the centre waist beneath a strip of insertion, continuing in ties to fasten at the back. Both forms continued in the wear of poorer children to the end of the century (fig 49). The more fashionable pinafore became less of a covering by the middle of the century; it formed a small flat shape on the front of the frock, which by the 1860s had a curved front and back, with the back sometimes ending at the waist. A popular material for them at this time was a fine linen diaper, a fabric with excellent washing quality, also used for babies' napkins.

The pincloths and pinafores of the early 19th century would often have narrow edgings of embroidery round the neck and armholes, or muslin frills; later they were trimmed with lace (fig 46). By the end of the century some were elaborately trimmed, with yokes of lace or embroidery and frills over the shoulders, and hardly served their original purpose; but there were still practical pinafores of holland, often bound with red or blue braid, for

children of two or three. These, like the earlier pincloths and the pinafores of common wear, were really designed to cover and protect the frock beneath; or they could be worn instead of a frock; 'the holland pinafore may be worn over winter frocks and alone in summer'.[71]

During the second half of the 19th century there were also *crawlers* or *clothes protectors*. George du Maurier, writing to his mother in 1865, told her of his daughter Tricksy, walking unaided across the nursery on her first birthday, 'she wears a huge pair of knickerbockers over her petticoats to keep them clean, her appearance is very comical'.[72] A 'crawler or clothes protector' is illustrated in *Weldon's Practical Knitter, c.* 1885; and about this time a knitted garment, combining drawers and leggings for children just beginning to walk, appeared and gradually established itself in infant dress.[73]

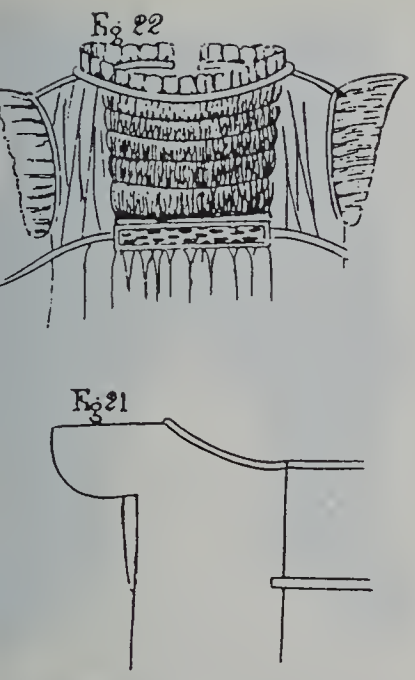
46. Clothes for a child of three, 1899
Frock in woollen plaid, nun's veiling or cashmere; with petticoat of flannel or flannelette, buttonholed and feather stitched; pinafore of nainsook, the neck frill edged with muslin, lace or embroidery.
The Family Friend, 1899, p 31

Caps

Caps continued to be worn by boys and girls by day and by night: the day caps, at least those in dress wear, showed some influence of fashionable decoration and shaping. Plainer caps were still worn

47. Frock, 1896
Nainsook; yoke trimmed with an insertion and flounce of lace. Was available from D. H. Evans, Oxford Street, London.
The Queen, May 1896

48. Frock with matching apron, 1815-20
Dark brown silk, chequered with twilled stripe in green and yellow, trimmed with green silk cord. The puffed sleeve shows the fashionable detail of 1815-20. Worn here by a child of two. L. 28 in (71 cm).
Gallery of English Costume, Platt Hall, Manchester



49. Pinafore, 1838
Fig. 22. Pinafore in linen, holland or, for the poor, print.
Fig. 21. 'Pinafore with lappets much used by the poor as it protects the sleeves'.
The Workwoman's Guide, 1838, Pl 3, Figs 21, 22

beneath as undercaps. Boys discarded caps before they were three years old. The cap worn by John Thynne in 1564 (fig 35) is more like a hat in the style of the time. In 1623 Endimion Porter wrote to his wife about their son, then between two and three years of age, 'I would have you cut George his hair somewhat short and not beat him overmuch. I hope you will let him go bareheaded for otherwise he will be so tender that upon every occasion you will have him sick'.[74] Lady Grantham's son, Frederick (fig 38), was a year and nine months old when in 1784 he left off his cap, 'Frederick begins to walk alone and has left off his cap'.[75] Girls kept theirs until the early years of the 19th century, but once out of infancy they too no longer wore them after the 1840s.

Puddings

A *pudding* was a padded cap worn to protect the child in the early days of walking; 'This pudding consisted of a broad black silk band padded with wadding which went round the middle of the head, joined to two pieces of ribband crossing on the top of the head and then tied under the chin; so that by this most excellent contrivance children's heads were often preserved uninjured when they fell'.[76]

J. T. Smith, remembering his own childhood in the 1760s, also recalled wearing a pudding, 'At an age when most children place things on their heads and cry 'hot pies' I displayed a black pudding upon mine, which my mother, careful soul, had provided for its protection in case I should fall'.[77] These two accounts, both published in the early 19th century, described a device no longer familiar to a new generation.

Socks, stockings, shoes, boots

Socks or stockings may have been worn with the first clothes, but shoes came with short coats. John Petre had two pairs of hose knitted for him in September 1550, when he was nine months old, and a pair of shoes were made for him during his first year.[78] Philip Robinson had shoes with his short petticoats when he was nine months old. His mother wrote to her mother, 'Your little boy has just got shoes and short petticoats'.

The advice in *The Lady's Monthly Museum* in 1799 was, 'After six months the child may wear shoes and stockings; the shoes must be quite large enough and broad at the toes that the feet may not be cramped'.

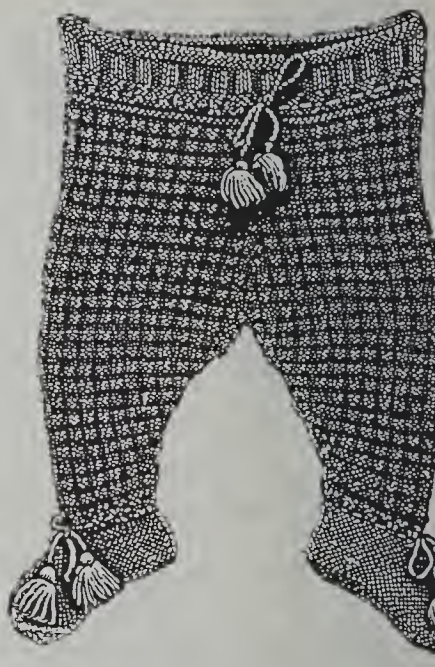
By the 18th century, cloth stockings or socks had given way to knitted ones in silk, linen, cotton and woollen yarns. Mrs Papendiek provided worsted stockings for her three children, three girls and a boy between one and four years old, in 1788.[79] From the late 18th century and throughout the 19th century, until the concern for warm clothing meant more woollen socks and

stockings, white cotton socks and stockings were generally worn by young children (fig 50).

The first shoes for children were of linen, cotton, silk or worsted. Leather shoes began to be worn when the child actually started to walk. In the Museum of Costume, Bath, there are two pairs of small silk shoes. Both are about 4 in (10 cm) long, silk-lined, and trimmed with applied braid, like the trimming of women's shoes of the late 17th and early 18th century. One has a squared toe, large tongue, and sole of chamois leather; the other a more pointed toe, smaller tongue, and a leather sole which shows little wear. Mrs Papendiek's children had chamois and sealskin shoes for walking, and 'kid for their best in the house' in 1788.[80] These shoes covered the instep and were fastened over it.

Shoes with ankle straps became the general style for children of two or three from the 1840s, and remained in wear for the rest of the century, 'When the child begins to walk, let it have easy black kid shoes with straps'.[81]

Coloured leather shoes were popular in the first half of the century. Short boots fastening at the sides were sometimes worn. Like the shoes, the smallest of these were in soft fabrics; and for the walking child in leather, or leather toed, fastening with three or four buttons.



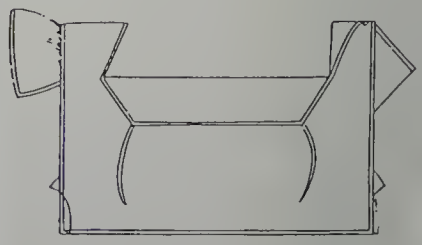
50. Baby's boots and leggings, *c.* 1885
Weldon's Practical Knitter, c. 1885, p. 7

UNDERCLOTHES, NIGHTWEAR 1600-1900

The short-coated child of the 17th and 18th centuries wore a linen shirt, similar to that worn with first clothing. The 'first' shirts of the 19th century continued to have open fronts but the 'second' shirts were closed. Sometimes they had small vents and gussets at the bottom, like a man's shirt. From the 1820s they had flaps back and front, like the first shirts, to fold over the top of the bodice. The shoulder piece was often shaped to turn back from the neck to cover the straps of the bodice, and tied together with the short sleeves of the dress with ribbon shoulder knots (figs 51, 52).

There are some surviving examples of small, knitted jackets, usually in cotton or linen thread, but little documentary evidence of their wearing (fig 53). It seems likely that they were worn as an extra undergarment for warmth in the 17th and 18th centuries. In the 19th century, little jackets of Welsh flannel, to be worn beneath the shirt, were recommended for delicate children. Knitted woollen vests were just beginning to replace cotton or linen shirts by the end of the century.

Elizabeth Hatton, writing to her daughter-in-law in 1670, said that her children wore, 'little fustian bodies that were sewn to their undercoats and if the weather were very cold when they were coated I continued a little roller about them longer'.[82] The 'little fustian bodies' were the first light versions of the stays or bodices



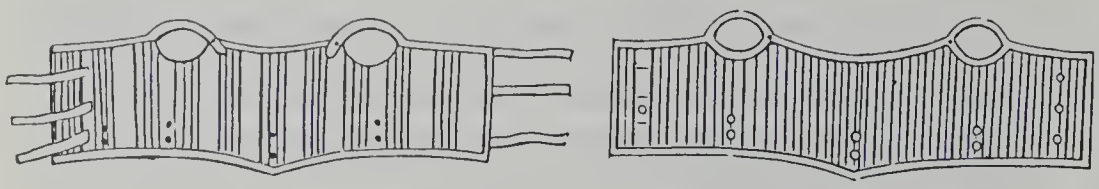
51. Second shirt, 1838
Worn from the age of 9 months to 7 or 8 years.
The Workwoman's Guide, 1838, Pl 2, Fig. 30

52. Second shirt, 1875
Second shirt or chemise.
The Englishwoman's Domestic Magazine, 1875, I, p. 149

53. Knitted jacket or vest, 18th century
Gallery of English Costume, Platt Hall, Manchester

that these children would wear as they approached the age of three. Lady Anne Clifford's daughter was two years and eight months old in 1617 when she 'put on a pair of whalebone bodies'.[83] Mally Blundell cannot have been much older than three when her father bought material and whalebone for stays, and stuff for her coat, in 1706.[84]

During the second half of the 18th century these stiff bodices were discontinued for children of this age, who then kept the lighter stays of their early days of short-coating. Many children grew up without wearing the more constricting bodices of both earlier and later generations. At the beginning of the 19th century, stays were generally no more than dimity bodices, sewn on to the petticoat for the younger children, but buttoned on for those two or three years old. Stays of corded material were recommended in 1808 for children of two, 'there is a very strong material sold chiefly for this purpose, and in consequence, commonly called stay-cord'.[85] Corded stays, tying at the back, were still being worn



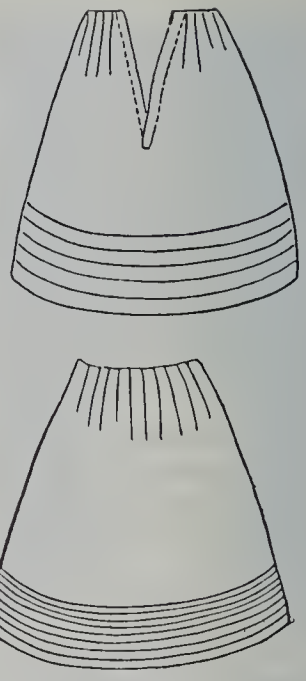
in the second half of the century (figs 54, 55). Stays where the right end passed through a slit at the left back, with tapes to tie in front, could be bought ready-made in the 1880s.[86]

Drawers now appear in lists of clothing; flannel for the winter, calico for summer, 'set in a band with three buttonholes to button on to stays'. They were recommended for children of about two years of age in *The Lady's Economical Assistant* of 1808, to replace petticoats. 'It is now so much the fashion to dress children, both boys and girls in pantaloons instead of petticoats.' Drawers were worn under pantaloons, the pantaloons being four inches longer and visible below the frock. By the 1830s pantaloons or trousers ceased to be a visible garment, but their undergarment, the drawers, remained. Petticoats, however, had never been given up completely, so drawers now became an additional undergarment. They became wider and shorter, in keeping with the skirts of the frock, until by the 1870s their frills of embroidery had quite disappeared beneath it.

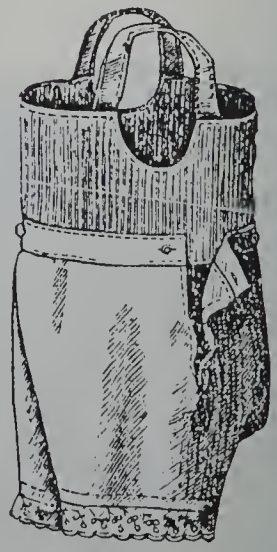
By the middle of the century, two petticoats were established as minimum wear; one of flannel, the other of cotton, but an additional cotton one might be added; a plain one beneath a more decorative upper petticoat. Sometimes the flannel ones would be waist length, but generally they were made with a bodice, though in the 1870s and 1880s these were petticoats of princess style without seaming at the waist. Knitted woollen petticoats also appear occasionally in the journals of the period.

Towards the end of the century there was growing criticism of the quantity of underwear worn by young children. From the 1880s the 'union' or 'combination' garment, made with drawers attached to a bodice top – in flannel or cotton according to season – was worn by children of two and three.

At night, short-coated children continued to wear a shirt, flannel and nightgown similar to those of their first clothing. Their shaping changed very little throughout the century; but by the end of it flannel was often used for the nightgown, as woollen clothing for young children became increasingly popular.



54. Stays and petticoats, 1870
Stays, made for both boys and girls of 2 to 3 years; 7 to 8 in (18-20 cm) deep.
Flannel and cotton petticoats to button onto the stay bodice.
Cassell's Household Guide, 1870, I, p. 236



55. Child's first stays and drawers, *c.* 1885
Weldon's Practical Baby Clothing, *c.* 1885

OUTDOOR WEAR 1600-1900

Cloaks, mantles, coats

Cloaks or mantles, shortened like coats and petticoats, were worn in the 17th century and for most of the 18th. In 1774 Mrs

Delany's brother asked her to get a cloak, muff, fan and gloves for him to give to their three-year-old great-niece:[87]

> 'I am ordered to send a cloak, a muff, a fan, a pair of gloves (send me a pattern glove). The cloak is to be of richest damask (blue or green) and edged with furr. I suppose he means the flower'd sattins that are made for cloaks, but the D. says she is sure he means the richest Genoa damask. I wish you would tell me which of the colours you like best. I should think blue and trimmed with ermine.'

A shorter variant, the *pelerine*, worn in the second half of the 18th century, had long ends which for young children were crossed in front and tied behind. By this time they were also wearing greatcoats. Mrs Papendiek's four children all had greatcoats in 1788. 'We now clothed the children for winter, and by contrivance got four blue greatcoats'.[88] The eldest of these four children, a girl, was about five at this time, the youngest about a year.

Full-length greatcoats continued to be worn in the early years of the 19th century; a pattern for 'a walking coat of Salisbury flannel' was given in *The Lady's Economical Assistant* of 1808. At this time the term *pelisse* was used for a full-length coat. By the 1840s, children no longer wore fitted coats as their skirts became wider, but a two-tiered cloak; this was a cloak with an additional cape which could be detachable or fixed, and was also called a *pelisse*. Cloaks were the simpler alternative, and both styles were worn by children in short clothes until the end of the century.

Matthew Ridley was a year and nine months old, and his brother Edward (Baby) eight months in 1844, when his mother wrote, 'Concerning pelisses I have had little Matt's blue one turned and Baby has got a white merino one made out of the white cloak which there was no prospect of using much and they both look very tidy'.[89]

Because the frocks of the first three decades of the century had low necks and short sleeves, a *spencer* was worn outdoors, and sometimes indoors. This was a short jacket, matching the high-waisted bodice, with a high neck and long sleeves. Unlike the adult spencer, it fastened at the back. Children also had *tippets*; short capes over the shoulders, sometimes with matching sleeves which fastened on beneath the cape. Capes and short loose jackets matching the dress were worn in the middle years of the century, though one journal of *c.* 1870 regarded jackets as 'less ladylike than pelisses'.[90]

Cashmere and merino were the main materials of cloaks and pelisses, but poplin, popular for dresses in the 1860s, was sometimes used (fig 56). Piqué and figured cotton were the main materials for summer wear, trimmed with open-work embroidery or lace.

56. Pelisse, 1870
Pelisse in velveteen or merino, trimmed with military braid.
Cassell's Household Guide, 1870, I, p. 177

57. *Boy*, said to be William Skutt, *c.* 1720
His plain back-fastening frock has a tuck at the hem; the ribbon at the back may be a leading string, or may fall from the cap. The frilled neck and sleeves of his shirt can be seen at the low neckline and below the sleeves. His plumed cap contrasts with his otherwise plain dress, and survives in the Museum [7.1944].
Norwich Castle Museum, Norwich

Hoods, hats, bonnets

The hood of the first clothing continued to be worn, although boys of the 16th century were soon wearing soft-crowned hats and bonnets (fig 35). Very young boys in the late 17th and early 18th century are shown wearing small plumed hats. William Skutt wears a plumed hat in his portrait (fig 57). This cap, now without its plume, survives in Norwich Museum. It is made of pale blue silk, in six triangular sections, with a button at the top join. The brim is cut in four peaks, all trimmed with silver bobbin lace. The side and back peaks are attached to the crown, the front peak can be worn up or down. A ribbon tie is fixed at the back. Later in the century boys generally wear round, wide-brimmed hats (fig 58).

59. Boy's straw hat, 1850
Lined and trimmed with blue silk and ribbon.
The Lady's Newspaper, 1850 (ii), p. 99, Fig. 1

58. *Francis Charles Seymour,* later third Marquis of Hertford, b. 1777, by J. Downman, 1781
His frock is obscured between the folded handkerchief, knotted in front, and the wide sash with bow at the back of the waist. Silk-covered, ribbon-trimmed hats with a boy's cockade at the front were worn only by very young boys.
The Wallace Collection, London

Girls still wore hoods until the end of the 18th century but then appeared in hats or bonnets at the end of their first year. Mrs Papendiek's daughter was a year old when she had a 'silk pelerine with the same coloured bonnet, close front, high caul, a bow in front'; the high caul reflecting 1780s fashion. Her brother Frederick wore a blue beaver hat as a baby which was dyed black by the time he was two. His younger brother was then wearing a quilted black hat. The hats were now wider brimmed than those of the early 18th century (fig 58).[91]

By the beginning of the 19th century boys were wearing soft-crowned hats with turned up brims, which then stiffened; 'Hats and caps for younger boys should be made of soft materials similar to bonnets for little girls; as they become older the hats must of course be stiffer and stronger'.[92]

In 1849, 'a small straw hat turned up all round, blue feather which droops to one side, fastened by a cockade at each side where the strings fasten', was recommended for a boy of one to one and a half years of age. It was to be worn with a frock of white cambric muslin reaching to the ankles, and a blue sash with bow and long ends at the back.[93] A similar hat appears in figure 59.

In 1844 Cecilia Ridley wondered whether her nine-month-old son should have 'a leghorn hat and feather', and whether her elder son, nearly two years old, should have the same kind of hat as the one he had a year before, which seemed to her 'more meant for a baby in arms'.[94] Similar hats were still being worn by small boys in the 1860s; straw in summer, felt in winter, usually with the ubiquitous feather trimming.

The soft bonnets worn by girls at the beginning of the 19th century, with their deep curtain, still had a hood-like appearance. *The Workwoman's Guide* of 1838 stated: 'The first bonnet after the hood should be soft, warm and, till they are two or three, cloth, merino, silk, satin, print or calico, in preference to straw or pasteboard' (fig 60). By the time they were two or three they were wearing these stiffer bonnets with the shaping of adult styles. Girls also had straw bonnets in summer and quilted ones in winter. In January 1850 *The Lady's Newspaper* recommended, 'For this season a bonnet of plush or quilted'. Plush remained popular: in November 1891 *Enquire Within* recommended amethyst plush, trimmed with a 'beautifully curled' light blue ostrich feather, for a baby of six to eighteen months.

The hats and bonnets described in fashion journals from the 1840s onwards are generally for dress wear. The same article which in *The Woman's World* of 1888 condemned low necks and short sleeves for young children, criticised the hats lately given to young boys. 'It is terrible to see baby boys going out with their ears exposed to these bitter east winds.' Hoods were recommended instead, but they were never very popular for small boys, who were now wearing round crowned hats with turned up brims, trimmed with ribbon for everyday wear. The bonnets of small girls were frilled round the face, and high on the head, during the 1880s and 1890s (fig 61).

During the years of infancy there was no major difference in the clothes worn by boys and girls. It is difficult to distinguish between the younger boys and girls in family portraits of the 16th and 17th centuries because, from the time they could stand, both were skirted to the ground and the marks of sex difference are slight. Boys left off their infant caps earlier than girls. They either wear caps more in the shape of contemporary male caps or bonnets, or are bare-headed. In the 18th century boys were distinguished by a cockade worn at the side, girls by a top-knot or rosette of ribbon. This continued until about the 1860s, when boys, but not girls, were given rosettes on their hoods. Boys soon changed their hoods for hats, while girls continued to wear hoods.

60. Baby's hood, 1851
White satin, wadded; trimmed with silk braid and ribbon.
The Lady's Newspaper, 1851 (i), p. 223

61. Pelisse and bonnet, 1896
Pelisse in cream Bengaline with ostrich feather trimmings. The bonnet in cream Bengaline, over a lace cap, is trimmed with silk appliqué on net, ostrich feathers and bows. Both were available from Dickins & Jones, Regent Street, London.
The Queen, April 1896

Part 2. CHILDHOOD

When the infant became a child, able to talk and walk alone, at about the age of three, there was no obvious change of clothing; but as new garments were acquired during childhood, the dress of the child began to reflect the influence of contemporary adult fashion.

During the 16th and 17th centuries boys continued to wear long skirts until towards the end of childhood they were breeched. This step finally removed them from the fashion of women's dress into a miniature version of men's, although some distinguishing details appeared while they were still in the skirted phase of childhood.

During the 18th century changing attitudes to childhood lessened the influence of adult fashion. By 1780 children were wearing a new form of dress for this period of growth, a style which continued until about 1820. This childhood style became in turn a source for the new adult fashion, so that children's and adult's dress were brought together again by the early 19th century. From this time until the end of the century children's dress, that is dress between the ages of three and seven or eight, in general reflects adult fashion, but has its own innovations.

Children in Skirts 1500-1750

Both boys and girls, skirted to the ankles, reflected the female version of adult wear (fig 62). Boys, like girls, wore the back-fastening bodices of infancy for a year or two. They might then be given a front-fastening doublet, a fitted waist-length jacket, with their skirt, while girls continued to wear the back-fastening bodice. When boys left off their skirts at about six or seven to put on breeches this was an occasion of minor ceremony which marked the next stage of growing up. By the 18th century breeching was taking place earlier, when a boy was three or four. Girls had no comparable break with their earlier dress.

1500-1650

Hans Eworth's 1567 painting of Lord Cobham's family, which includes the children's ages, illustrates the difference between a boy of six and boys of one and two, and between these boys and their sisters of four and five (fig 63). It is not clear whether the eldest boy is breeched as only his doublet is visible above the table.

62. *Henry Howard,* 1611
For a long time this portrait was thought to be of Elizabeth, daughter of James I. The date of 1611 makes this unlikely, but it was accepted as the portrait of a girl in the first edition of this book. It is now believed to be a portrait of Henry Howard, 2nd Earl of Arundel, who was born in 1608. The way the chain is worn and the plume on the cap may denote a boy.
Temple Newsam House, Leeds

The doublet is of adult black, richly trimmed with gold, and he wears the fashionable small ruff with a high standing collar. The two younger boys, rather precociously, also wear doublets; these are white, simply trimmed, and have slightly smaller ruffs. The youngest boy's doublet has leading strings or hanging sleeves, and the skirts worn by the two younger boys are just visible. The girls all have the same neckwear on identical, back-fastening bodices with contrasting sleeves, probably detachable ones; the bodices are shaped like those of their mother and aunt. All three adults, unlike the children here, wear gowns over doublet and hose, or over a bodice with skirt or kirtle.

MAIN GARMENTS

Coats, gowns

When John Petre was five years old in 1554, he had a garment called a 'coat'. There was no mention of its fabric, but it had

64. *Peter Best,* brass, 1585
A front-fastening coat, open from the waist, was an alternative to the doublet and skirt as boys grew older but were not yet breeched. A muckinder (handkerchief) hangs from his belt.
Merstham Church, Surrey

63. *The Cobham family,* 1567
The distinction between the dress of boys and girls is clear, with the girls aged four and five in fashionably shaped bodices, and the boy of six in a richly trimmed doublet, although whether he wears breeches or skirt is hidden by the table. The two younger boys wear simpler doublet bodices. Their skirts, and the hanging sleeves or leading strings on the bodice of the youngest boy, aged one, are just visible.
Longleat House, Warminster, Wiltshire

cotton for its lining and needed a dozen buttons, 'a dozen buttons to the same coat'. In 1555, when he was not yet six, he had a velvet coat, a velvet girdle and a satin coat. This was the year of his half-sister Dorothy's wedding, and the year he was taken to Court and presented to Queen Mary. John's and Dorothy's father was Sir William Petre, a lawyer and court official throughout four reigns, from Henry VIII to Elizabeth.[1]

These coats were probably full-length, with centre-front fastening to the waist, and open below; like that on the effigy of the five-year-old Robert Dudley in St Mary's Church, Warwick, who died in 1584; or the plainer version shown on the brass of Peter Best, 1585 (fig 64).

When Francis (later Sir Francis) Willoughby of Wollaton Hall, Nottingham, was about five in 1550, he had a coat of rat-coloured cloth, lined with cotton and with a dozen buttons. There was also 'a yearde of whyte fustian for sloppes for hym'. At this time slops usually meant breeches or hose, always in the wide or baggy form, whether open or closed, but these white fustian slops may have been drawers to wear beneath the coat. In the same year he also

had two gowns; one of which had 'halfe a yearde of cotton for the plytes', which suggests a loose gown in the adult style.[2]

At the age of seven John Petre had a gown made of sackcloth, requiring three and a half yards at 2s 10d a yard; it was furred with lambskin and hareskin. This fur-lined gown may have come with his breeching, but there is no reference at this time to breeches or hose for him; although there is an entry for 'lace for his slops'.[3]

Boys continued to wear full-length coats in the first half of the 17th century. Charles II, aged four, wore one when he was painted by Van Dyck in 1634 . His one-year-old brother in the same group is in doublet and skirt, with leading strings on the doublet, but Prince Henry, painted in 1647 aged eight, also wears a coat, so the coat appears to be the senior garment. The sequence of childhood dress for boys had become: back-fastening bodice and skirt; doublet and skirt; and full-length, front-fastening coat (figs 65, 66).

65. *The Children of Charles I* by Van Dyck, 1634
Prince Charles, aged four, is still in skirts wearing a full-length, front-fastening coat with a waistline marked by ornamental points, and the fashionable wide collar with a deep border of lace. Prince James, a year old, has a low-necked bodice, with fashionably long tabs and what appear to be leading strings. Princess Mary, aged three, has a hint of fashionable shaping in her bodice.
Courtesy Galleria Sabauda, Torino

66. *Prince Henry, son of Charles I* by Lely, 1647
At the age of eight he is wearing the full length coat beneath a bibbed apron. The turn-down collar with tasselled ties is much smaller than that worn by his brother in 1634 (fig 65), and is probably the collar of his shirt.
The Royal Collection. H.M. Queen Elizabeth II

Bodices, doublets

The upper part of a boy's dress might be shaped with a front-fastening doublet while he still wore skirts. This was his first change from infancy's back-fastening bodice, which remained in the dress of girls. The doublet, like the adult doublet, had a short tabbed skirt at the waist; beneath this, ties attached it to the skirt. Doublets are not recorded for John Petre until he is seven; Francis Willoughby at five or six had doublets, coats and gowns.

In the Tasburgh family portrait of *c.* 1615 (fig 113) the boys, aged six and seven, still wear skirts with their doublets. Their sex is revealed by sashes worn diagonally. The youngest girl, about three, already wears a farthingale but keeps her bib and apron. The older girls are dressed as fashionable young women.

In a miniature of 1590 by Isaac Oliver in the Victoria & Albert Museum, London, a girl aged four appears to have no farthingale and an easy high waist, partly concealed beneath an apron. The contrasting sleeves of the bodice are fashionably shaped and decorated. A companion miniature of a girl aged five shows almost identical dress.

An unknown boy, aged five and painted in 1616 (Frontispiece), has a doublet with contrasting sleeves, and a skirt showing the same folded frill as the boys of the Tasburgh portrait. Lady Apsley's son, aged four, has a doublet with hanging sleeves and a matching skirt (fig 67). Charles Gore, aged six (fig 68), has a doublet with the paned sleeves of the 1620s, and no hanging sleeves. Although he is still in skirts, promise of manhood appears in his sword, spurs and plumed hat, carefully fitted into his monument. William Petre, aged six in 1632, wears a doublet with a fashionable high waist and deep tabbed skirt, but it still has hanging sleeves. The muckinder, or handkerchief, hanging from his girdle is another sign of childhood, but a plumed hat is on the table beside him (fig 69, see also fig 64).

67. *Lady Apsley and her son, c.* 1620
Traces of an inscription give the boy's age as four. His doublet has hanging sleeves, which are no more than strips of material matching the bodice, and may have served as leading strings. He wears an elaborate ruff and cuffs. Like Henry Howard (fig 62) he has a central tress of hair combed back over the standing frill of his cap.
Courtesy of The Earl Bathurst

During the 1630s the fashionable dress of children, like that of adults, lost much of its stiffening and applied ornament. This gave a new character to all dress. William Cavendish, painted by John Hoskins in 1644, shows the style of younger boys with open neckline and loose cuffed sleeves (fig 70).

68. *Charles Gore,* effigy, d. 1628, aged six
He wears a doublet of adult cut with the skirt of childhood. The plumed hat, a sword with a large ribbon knot, and the spurs on his shoes emphasise his male status and the last years of childhood. The crown-like headband over a cap is unusual.
Alderton Church, Wiltshire

Collars, cuffs

What was worn at the neck was a point of fashion for adults and children alike. The children of the Cobham family (fig 63) show only the narrow frills which later developed into lace ruffs. Ruffs grew larger and more elaborate during the second half of the century. The girls of the Oliver miniatures (p 85) wear only modest versions in plain linen, but the dress of fashionable children between 1580-1640 sometimes shows a lavish use of lace.

A high, semi-circular collar, which succeeded these ruffs, was fashionable for both men and women in the early 17th century, and appears on the five-year-old boy of the 1616 portrait (Frontispiece).

69. *William Petre,* 1632
At the age of six he still wears a skirt with the handkerchief of childhood attached. His fashionably shaped doublet has hanging sleeves like those of figure 67. He still wears a linen and lace cap but reaches towards a plumed hat. He later became the 4th Lord Petre.
Ingatestone Hall, Essex. Courtesy of Lord Petre

These collars needed a framework to support them; one was bought for Mary Howard when she was about eight, 'a rebato wyer for Mrs Mary'.[4] Compound ruffs, trimmed with lace, were still worn, but now in a falling version: they were often called 'falls'. In 1625 Bess and Ann Coke had '2½ yards loom work to make Bess and Anne cuffs and falls'.[5] Probably most children, for much of the time, wore plain linen collars and cuffs, but they also wore, in sequence: ruffs; standing, then falling, collars; and plain turn-down collars, with or without a narrow edging of lace. The small frills worn at the wrist from the mid-16th century were followed by turn-back cuffs of linen and lace.

Caps

During the 16th century, boys ceased to wear caps when they were three or four years old. The Cobham boys are all shown bare-headed in 1567 (fig 63). But a nightcap of black velvet was bought for John Petre when he was five or six in 1555, and Francis Willoughby had one at about the same age in 1551.[6] These were not worn in bed, but indoors for warmth in cold weather, like those worn by men.

In the 17th century, boys seem to have worn the infant cap of linen and lace longer; it was now set further back on the head, with lace forming a standing brim. William Petre wore one in 1632 with the lace folded back on the crown, not a standing frill (fig 69). Caps like these were worn by both boys and girls until the 1630s. Boys' caps are then in the domed shape of men's nightcaps, like that worn in 1644 by the four-year-old William Cavendish (fig 70). The future King Charles II, aged four, wears one in a portrait of 1634 (fig 65), but not in a portrait a year later: his brother James, Duke of York, wears one in both portraits, aged one and two; their sister Princess Mary, aged four and five has no cap in either. Two portraits of Prince Henry, both painted in 1647 when he was about eight, show him in one (fig 66) with a cap like that of William Cavendish; in the other without and with his hair falling to his shoulders.

The Cobham girls appeared to be bare-headed in 1567 (fig 63), but the girls in the 1590 Oliver miniatures (p 85) have elaborate net caps or cauls; and some portraits of the late 16th and early 17th centuries show an ornament rather than a cap for girls.

Aprons

Boys still wore aprons, as in infancy. The four-year-old James, Duke of York, wears one in his portrait of 1637, and Prince Henry is wearing one in 1647, aged seven or eight (fig 66). Girls wore them more generally as part of dress wear. They were often lace-trimmed or embroidered, with an attached bib, like the aprons of infancy. The girls of the Oliver miniatures (p 85), in 1590, appear to be wearing practical black aprons over black dresses. Plain white aprons were probably everyday wear for many girls.

Stockings, shoes

Girls and boys still in skirts wore stockings, also called hose. In the early 16th century, these were still made of cloth like those of adults, but knitted stockings were replacing cloth ones by the second half of the century.

Francis Willoughby had two pairs of 'knit hose' in 1550, at 12d and 6d a pair, with a pair of garters at 2d. Later in the same year four pounds of wool were bought 'for knytten hose for my neueu Francis 3s 4d'.[7] Stockings were knitted for all the Petre children in the 1550s. In 1555 'Scott's wife' was paid 15d for knitting three pairs for John, and he had a pair of wrought hose which cost 2s. 'Wrought' meant worked, so these were probably more decorative, perhaps embroidered silk. As these were much more expensive than most of his stockings, they may have been made for his court visit of that year. His other stockings were probably of wool.

The stockings of boys and girls were scarcely visible beneath their long skirts, but coloured stockings were worn; 'knitting a pair of hose for Mistress Katherine 8d, the dyeing 1d'. Knitting for the Petre family seems to have been done in the household, by wives of Petre servants or other dependants, 'Scott's wife, Paul's wife, Margery'; or bought from a pedlar.[8] Cloth stockings were not generally worn after the end of the 16th century, though they probably survived a little longer in common wear.

The shoes of the first half of the 16th century were broad and square-toed, cut square on the instep and low-heeled. In 1550 Francis Willoughby had three pairs of shoes, two at 4d one at 5d.[9] In 1555, the six-year-old John Petre had nine pairs between June and October, including a pair of Spanish leather and another of velvet, both costing 6d: this was the year he went to Court. All the others were 5d a pair. In the year from December 1556 to December 1557 he had ten pairs, including one which was lined, each costing 6d.[10] Apart from the shoes of Spanish leather and of velvet, the material is not given. They may have been of cloth or of leather.

During the second half of the century shoes grew narrower and the toe rounded, but by the 1640s this was becoming squared again. Heels had grown a little higher and smaller by 1600, and the shoes were now open-sided with latchets, fastening on the instep with ribbon ties; these were sometimes covered with a rosette. Shoes were of leather or cloth; but the silk and velvet shoes of dress wear might be braided or embroidered.

UNDERCLOTHES, NIGHTWEAR

A linen shirt remained the first and main undergarment. As worn by girls it developed into a smock with side gores at the hem. The shirt developed side vents; but at what point the shirts of children

70. *William Cavendish*, b. 1640, by John Hoskins, 1644
He wears the plainer style of the 1640s and 1650s, a bodice with low square neck, and straight, loose sleeves edged with plain linen bands; and with hanging sleeves. His cap, shaped like a man's nightcap, has a lace border turned back onto the crown.
Burghley House, Stamford, Lincolnshire

took on these adult shapings remains hidden like the garments themselves. The neckline, low at the beginning of the 16th century, was drawn up and gathered into a narrow band. It then grew higher, and the band became a standing collar about the middle of the century. A frill was added to this and developed into a ruff. This ruff was then made separate from the shirt, though young boys and girls probably still had shirts and smocks with frilled collars only. Boys also wore shirts with small turn-down collars until the end of the century.

Girls' smocks were cut square-necked, to match the bodice neckline which appeared in their dresses at the end of the century. The shaping changed from a squared to a curved line low on the shoulder by the 1630s, as the neckline of the bodice changed. Boys' shirts kept their high neck, whether worn with an attached or separate collar or ruff.

71. *Boy aged five,* 1630
His skirt opens at the front to reveal a petticoat. The doublet has the long tabbed skirt of the 1630s, with paned bodice and sleeves, revealing a silk lining or the linen of the shirt. His linen and lace collar has elaborate braid ties. He no longer wears a cap but holds an unusually large brimmed hat, probably of felt.
Christchurch Mansion, Ipswich, Suffolk

A waistcoat, usually of flannel, was sometimes worn for warmth over a shirt or smock, but there is a lack of clear evidence about the wearing of drawers. Both boys and girls wore petticoats beneath their coats or skirts. The bodices or 'upper bodies' of a petticoat, attached at the waist or separate, may have been slightly stiffened, but the fashionable shaping of the adult bodice or doublet was not imposed on young children.

Whether a child went to bed in night shirt or smock, or wore the same one by day as well, would depend on the status and means of the parents.

OUTDOOR WEAR

Caps, hats

The caps or hats of boys were shaped like those of men. In the first half of the 16th century caps had round, flat, soft crowns, and narrow brims. The velvet cap costing 1s 10d, bought for John Petre in 1555, was probably of this shape; but in the same year he also had a taffeta hat with a feather which cost 5s 6d.[11]

During the second half of the century the flat cap became unfashionable and caps were associated with common wear. Bonnets or hats with higher crowns above a narrow brim, trimmed with feathers or an ornamental band, were fashionable; and these were the hats worn by boys at the end of the century. Those made of silk and velvet might be called bonnets or hats, but the stiffened shapes of beaver or felt with wider brims were always hats. These stiffer forms were the dominant style of the 17th century; with wider brims from the 1620s (fig 71).

Hats are rarely shown in portraits of girls, and are elusive among records of garments bought for them. They probably wore soft fabric hoods. Straw hats may have been the common wear of children in the country.

Cloaks, coats

John Petre had a cloak and coat of frizado at 10s a yard in 1556, and was bought a gown at the same time.[12] The cloak was laced, that is trimmed with braid, and a dozen buttons were bought for the coat, which may have been an outdoor alternative to the cloak; a short coat or jerkin for informal wear. He was then seven and probably breeched. Francis Willoughby also was probably already breeched when he had 'a coate and hosen to ryde in' in 1553.[13] Cloaks continued to be formal wear for boys, and jackets or jerkins their everyday wear. Little is recorded for girls of this age, but cloaks would probably have been their outdoor wear.

1650-1750

MAIN GARMENTS

Bodices, doublets, coats, frocks

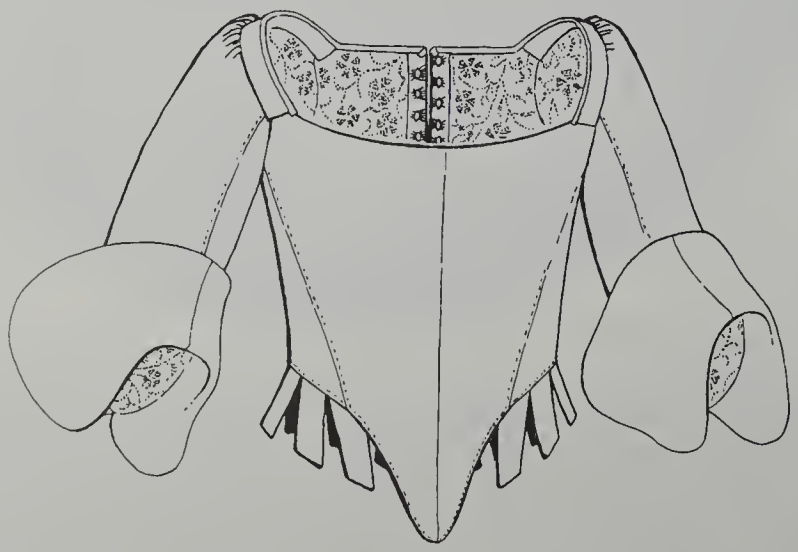
The full-length garment of back-fastening bodice and skirt was still being worn by young boys and girls in the middle of the 17th century, and this continued into the 18th century. In the portrait, *c.* 1712, of the family of the second Duke of Bedford in mourning, Wriothesley the elder son, at least four years old, wears a stiff bodice with hanging sleeves (fig 112). He differs from his two- to three-year-old brother only in being bare-headed, and in the patterned fabric of his dress. He is dressed like the younger of his sisters, who is about seven or eight. A boned bodice like his of *c.* 1730, now in the Gallery of English Costume, Manchester was, by family tradition, worn by a boy born in 1725 (fig 72).

The doublet worn with a skirt had become a disappearing form by 1650, and from the 1670s some boys appeared in the new long coats of adult fashion, worn over skirts (plate 3). A full length, front-fastening coat continued to be worn as the next stage in boys' dress.

73. *The Marquis of Normanby,* wax effigy, 1715

The rank of this child is shown by the rich silk of coat and gown, and the elaborate nightcap with turn-up scalloped brim in silk and silver gilt braid. The coat is of red silk velvet with outlined seams. The front opening, which does not meet, is edged with silver braid and frogged trimming. It is worn over a wrapping gown, with fronts of brocaded silk and silver gilt thread, and a back section of yellow silk. Beneath this are stays of yellow silk stiffened with cane, with straps over the shoulders and tabs at the base, laced at the back. The shoes of black leather have a high tongue, and a modest iron buckle rather out of keeping with the rest of the formal dress of this young aristocrat.

Westminster Abbey, London



72. Bodice, *c.* 1730

Made of dark red wool over a stiff, boned foundation and lined with printed linen. It has seventeen holes at the back for lacing. Sleeves are in two sections, with turn-back cuffs faced with silk. L. 13 in (33 cm). Circumference of waist 17 in (43 cm).

According to tradition this was worn by a boy born in 1725.

Gallery of English Costume, Platt Hall, Manchester

Drawing Shelagh Gregory

The clothed effigy of the little Marquis of Normanby in Westminster Abbey wears a full-length coat of red velvet, with braided frogging. It is worn over a wrapping gown, with brocaded silk fronts and yellow silk back, held in place with a sash (fig 73). The Marquis was not quite four when he died. Both coat and gown have slits behind the shoulders which suggest they once had leading strings or hanging sleeves attached.[14] A description of a

Plate 2. *James Cecil, 4th Earl of Salisbury, and Lady Catherine Cecil* by Michael Wright, *c.* 1668
Lady Catherine's dress is fashionably shaped. The wide, open neckline is bordered with fine lace and the bodice front is covered with a matching lace bib or stomacher, separate from the large, lace-trimmed apron. Her brother's dress shows the fashionable sleeves but has a slightly plainer bib. His fashionable shoes are clearly visible. The splendid hat reveals his rank and his future status as head of a noble family.
Hatfield House, Hertfordshire

Plate 3. *Portrait of a boy with a dalmatian,* signed 'GJ', attributed to Gilbert Jackson, 1660-80
His coat or gown worn over a skirt or frock is the dress for a boy before breeching during the second half of the 17th century. The form of the coat with its short sleeves links it with the adult vest or tunic, a short-lived style of the 1660s and 1670s. His cravat or shoulder knot is also fashionable. The shoes are child's shoes similar to those of the 1616 portrait (frontispiece).
Courtesy of Lane Fine Art, London

missing boy in 1705, 'upwards of four years in hanging sleeve coat and painted frock',[15] shows again the wearing of two full length garments.

Frock now becomes a general term for a child's full length dress. In 1720 nightgowns were bought for Kitty and Harry Furnese, aged seven and four or five respectively: 'two stript satin nightgowns for the children'.[16] This shows that these long, probably wrapping, gowns were then worn by girls and boys alike. There is a coat of striped silk, *c.* 1750, in York Castle Museum, which fastens to the waist in front and is open below; its sleeve cuffs are slit like those of the bodice of *c.* 1730 (fig 72). The Manor House Museum, Bury St Edmunds, has a coat of about the same date in printed linen, also fitting to the waist.

In 1679 Mary Verney, aged five, wanted 'an upper coate and I have enclosed a measure taken by a Tayler. She also wants a Pettycoat or two and a couple of frocks'.[17] An upper coat which needed a tailor suggests a fitted bodice, with or without a skirt. There was clearly a difference between this and her 'couple of frocks'.

Although girls of this age might wear coats or gowns like boys, once out of infancy their dress began to show the same shaping as women's dress; a long pointed bodice with short full sleeves. During the second half of the 17th century a back-fastening bodice appeared in women's dress (fig 74).

The full sleeves of the 1660s and 1670s became narrower and shorter in the first half of the 18th century, ending well above the elbow in a plain, turn-back cuff. The frill of the smock sleeve might be seen below, or additional cuffs of lace or embroidered muslin might be worn over them. Although leading strings were no longer needed for children of four or five, boys and girls are still shown with strips of material, often referred to as hanging sleeves, falling from their shoulders. In April 1669 Pepys saw 'the young Duchess [Princess Mary, afterwards Queen Mary II] a little child in hanging sleeves dancing most finely'.[18] She was then seven years old. Not all dresses for children of this age had them, but they were still a formal, symbolic mark of childhood.

If hanging sleeves emphasised the state of childhood, hoops indicated the children of fashion. Hoops became fashionable in the first decade of the 18th century. Kitty Furnese had a hooped petticoat costing 6s in 1717, when she was three years old; and another three years later costing 7s. In 1721 Lettice Banks, aged five, was asking for a hoop; 'Miss Lettice wants a hoop ever [*sic*] ill. This is so bad she can scarce wear it'.[19]

74. Child figure on the tomb of Jane Dorman, d. 1622, and Mary Crewe, d. 1674
The dress, though still a plain version of late 17th century style, shows the changing line in the pointed bodice. The cap worn over an undercap shows the fashionable standing frill characteristic of the years 1690-1710, and the shoes are fashionably shaped.
Tarporley Church, Cheshire

The collars of linen and lace, worn by children in the first half of the 17th century, gradually disappeared. The bodices of younger boys, and of girls throughout childhood, had a wide low neckline, edged with the neck frill of the smock, or a separate frill or tucker. When boys left off the bodice and skirt for the long coat, the neck of the coat was cut high, and they wore a cravat. A lace-trimmed cravat can be seen on the effigy of the young Marquess of Normanby. Cravats were either loosely tied with long ends, or gathered together at the neck with a ribbon tie.

In the plainer form of dress there was either the standing collar of the shirt, the same collar turned down, or a separate turn-down collar.

Aprons

A portrait of Lady Catherine and Lord James Cecil at Hatfield, *c.* 1668 (plate 2), shows Lady Catherine wearing an elegant lace-trimmed dress apron, with a separate stomacher in place of a bib. Its fine lace matches her lace collar. She was then about five or six years old. Her brother, born in 1666, is still young enough to wear an apron, though a plainer one than his sister's. Aprons were rarely worn by boys beyond the age of three, although a protective apron might have been used in everyday wear.

The bib of the apron has its parallel in the stomacher of women's dress. This was a decorative triangle of lace or embroidery added to the front of a bodice, often over lacing which drew a front-opening bodice together. A child's dress, consisting of a bodice and skirt of silk brocade, with its muslin bib and cuffs still in place, is preserved in King's Lynn Museum. By family tradition this was worn by a boy in 1751.

Caps

Girls continued to wear caps, although from the mid-17th century many also appear bare-headed, with only a band holding the hair in place. Lady Catherine Cecil has a jewelled band in her fashionably dressed hair (plate 2). When caps were worn they showed the influence of fashionable adult shaping. The girl on a tomb of 1696 at Tarporley, Cheshire (fig 74) has a cap with the forward-tilting frill at the centre front which was fashionable from 1690 to 1710. Her undercap or forehead piece is frilled in the same way. Caps were generally worn by girls during the first half of the 18th century – small frilled caps which revealed the hair over the brow and ears. There were also caps with stays, which met and were tied with ribbon beneath the chin.

Boys no longer wore the linen caps of infancy but, as in the 16th century, occasionally had velvet caps. Peter Legh had one in 1675 when he was six.[20]

Stockings

Stockings were knitted in silk, linen thread or wool, and were often coloured. In the 1670s Willy Yeamans had stockings knitted for him at a cost of 3d to 6d a pair, but the colour is not mentioned.[21] Garters were also bought for him and cost 2d. Jack Verney, aged seven in 1718, had dark grey stockings; 'Pray bye Jack two pare of dark grey stockings 'tis not any matter for the fineness, as to haven 'em thick and warm for his legs'.[22]

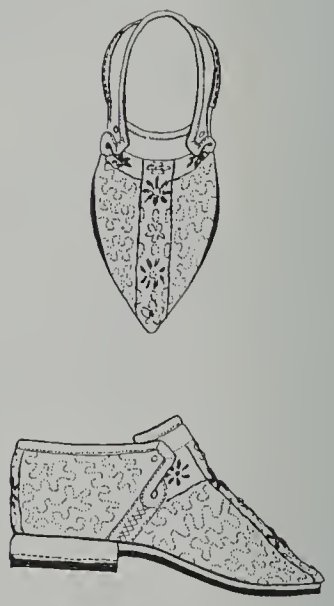
Shoes

The shoes worn by the boy in plate 3 show the general form for children; without a heel, or with a very low one, and with latchets tied over the instep. This style continued in ordinary wear to the end of the century. Fashion is evident in the shoes of the young Lord James Cecil who has, obligingly, pulled up his skirt to show them: the vamp rises in a tongue high on the instep, with the latchets buckled over it, but still with low heels (plate 2).

Heels on the shoes of men and older boys were now higher, but children's shoes keep their low heel. They were made in leather and fabric (fig 75). Willy Yeamans, aged six, had two pairs from a Kendal shoemaker at 1s 4d a pair, with shoe buckles costing 1d.[23] The Normanby effigy has black leather shoes with square heels and an iron buckle over a large tongue, but their quality is not in keeping with the rest of his dress (fig 73). In 1709 Nicholas Blundell bought shoes for his daughters, who were five and three, at a cost of 6s 3d, and 4d for buckles.[24] The Blundells were a Catholic family from Crosby, near Liverpool. In 1716 the girls went to Ghent to receive their education in a convent, returning in 1723.

Harry Furnese had a pair of spatterdashes, or leggings, bought with a pair of shoes in 1721 when he was six; together they cost 12s.[25]

Leather clogs were worn by women in the first half of the 18th century. They were also worn by small girls, with an extra leather sole beneath the shoes and tied over the instep; 'in the dark of the alley I stooped pretending to mend the child's clog that was loose and took off her necklace'.[26]



75. Shoes, 1700-25
Linen embroidered in red and green silk; leather soles. L. 5½ in (14 cm), heel ¾ in (19 mm).
Gallery of English Costume, Platt Hall, Manchester
Drawing Shelagh Gregory

UNDERCLOTHES, NIGHTWEAR

Shirts and smocks, in linen of varying quality, followed the shaping of the adult garments. Boys' shirts had a short opening from the neck at centre front, with the body of the shirt gathered into a narrow band at the neck, and full sleeves gathered into a band at the wrist. The band at the neck might be frilled, with the frill visible above the neckline of the coat. The shirt of the Normanby effigy has a standing band, tied in front with blue ribbon, and a bib front, edged with bobbin lace. A cravat is worn over the plain

neckband (fig 73). Girls' smocks had the low neckline of women's smocks and full sleeves to the elbow, where they were gathered into a band. Both neck and sleeves generally had an added frill of muslin or lace. In 1718 Frances Brudenell, aged six or seven, had six shifts and two dimity night shifts.[27] The term 'shift' gradually replaced smock during the 18th century.

If the bodice of the dress itself was not stiffened, it was fitted over stays. Stays were worn by both boys and girls. The effigy of the little Marquess of Normanby in Westminster Abbey has, under the wrapping gown, a bodice of yellow linen stiffened with cane, with straps over the shoulders and tabbed at the waist (fig 73). Stays were made for Harry Furnese in 1722 when he was six or seven. In 1713 Fanny Blundell was seven when 'bone, buckram and canvas' costing 9s were bought for her 'coat'. This entry also shows the continued use of the word 'coat' for a girl's bodice or dress.[28]

Waist-length under-petticoats of flannel or linen were worn by both girls and skirted boys. Some were quilted for extra warmth. White flannel under-waistcoats were worn for the same purpose. Willy Yeamans had one in 1678. Boys probably also had drawers, although they were not often mentioned. Fustian for sleeves and drawers costing 3s 3d was bought for Willy in 1674.[29]

Nightcaps continued to be worn by boys after they had discarded caps for day wear. Four holland nightcaps were bought for George Brudenell, aged five, in 1718. His sister Frances also had six holland nightcaps and four quilted caps.[30]

OUTDOOR WEAR

Hats

The crown of the hat became lower in the second half of the 17th century, but the brim remained wide. The boy of the 1670-80 portrait (plate 3) holds a wide-brimmed hat, trimmed with bunches of ribbon. Knots of looped ribbon were a fashionable trimming in men's dress at this time. Hats, which were of felt or beaver, were also trimmed with feathers, sometimes in a fringe round the brim. The hat worn by Lord Cecil, an heraldic helmet of a hat with a great plume of feathers (plate 2), bears little relation to the hats worn by most children. The five-year-old Willy Yeamans, for instance, had one bought in Kendal in 1674 for 5s, and in 1677 a hat of his was 'dressed' for 2d.[31]

Towards the end of the century the hat brim was turned up, or 'cocked', at random; then, early in the 18th century, cocked three times to make a three-cornered hat. This became the most common form, although small boys still wore a round (uncocked) hat.

Hoods rather than hats were the fashionable wear for women during the second half of the 17th century, and the young

daughters of fashionable parents wore hoods. In 1712 Mally and Fanny Blundell, then aged eight and six, had bonnets bought for them.[32] These were probably short hoods tied under the chin.

By the mid-18th century a flat-crowned, wide-brimmed hat in felt, chip or straw passed from informal into formal wear. It was worn over a cap and also worn by young girls.

An engraving of a boy and girl of the Foundling Hospital, in the *Gentleman's Magazine* of 1747, shows the girl in a hat with a small, peaked crown, and the boy in a round hat. Peaked crowns, fashionable in the late 17th century, had a brief fashionable revival in the 1730s.

Gloves, mittens

Willy Yeamans had gloves bought for him in 1674, 1676 and 1677.[33] Mary Verney, aged five, was given 'white gloves trimmed with green, etc' by her uncle when he married in 1680. Her two elder brothers were also given gloves on this occasion, 'to wear for my sake'.[34]

Two dozen pairs were bought for Kitty and Harry Furnese when they were about six and four respectively in 1720. In 1709 Nicholas Blundell bought gloves for his daughters, aged five and three, costing 1s 8d. Frances Brudenell had eight pair of *thread mittens* in 1718, which were mittens knitted in linen thread.[35]

Cloaks, coats

Cloaks were the main outdoor garment for fashionable women. For young children these probably had a more shaped, cape-like form, and were often hooded. Cloaks were of silk, cloth, or worsted fabrics, depending on season and social position.

SILKS AND STUFFS 1500-1750

The dress worn by children in portraits gives a very limited view of what was actually worn by most children most of the time, and particularly of the fabrics used for their clothes. These, like the clothes themselves, varied not only with the status of the parents, but also with what was fashionable and available, and with the age of the children.

Babies at all levels of society were great consumers of linen of many different qualities. Wool, usually flannel, was used for extra warmth in waistcoats and petticoats. The silk mantles of infancy were mostly limited to the higher ranks of society, and were dress mantles. Coats and mantles of woollen cloth, or the lighter, summer wear of linen, and mixed linen and cotton fabrics, were general wear. All these fabrics continued to be worn from infancy throughout childhood, but the fabrics of new clothes meant

change for the child, and signified movement towards the next stage of growing up.

John Petre was between one and two years old in 1550 when he had a coat of frizado, a woollen fabric popular in the 16th century. When he was seven he had a cloak of the same material. But he had coats of velvet and satin when he was six.

Lady Anne Clifford's daughter had a coat of red baize, a soft woollen cloth, when she was three. Two years later, 'This day the child did put on her crimson velvet coat, laced with silver lace, which was the first velvet coat she ever had'.[36] She had the rank and wealth to wear velvet, but did not wear it until she was five years old.

In 1641, when Edmund Verney was four, his grandmother planned to give him a blue satin coat, but mourning intervened. When Edmund's own daughter was four in 1679 he did not think silk should be worn by 'so little a childe', but 'tammy or some such kind of stuff'.[37] In 1749 Mrs Delany thought it was time enough for her niece Mary Dewes 'to be dressed in silk' when she was between three and four years old.[38]

The 'Tammy or some such kind of stuff' which Edmund Verney thought suitable for his daughter was one of the basic fabrics of children's everyday wear in the 17th and early 18th centuries. *Stuffs* was the general term given to worsted fabrics; but often, as in this context, included light woollen fabrics. Fanny Blundell had 'stript satinet', a worsted of satin weave, for her coat in 1710 when she was four. A year before, her father had bought 'painted Holland' for her; that is printed linen.[39] The missing boy of 1705 in *The London Gazette* was wearing 'a painted frock'.

Linen, and mixed fabrics of linen and cotton – coloured or with woven patterns – had been available throughout the 17th century, but 'painted' linen was printed in colour. Brightly patterned printed cottons from the East Indies had reached the fashionable market in the late 17th century.

A home industry in printed linens and cottons, developing in the 18th century, provided new fabrics for general use. These became increasingly popular, especially for children.

> 'The Children universally whose Frocks and Coats were all either made of Tammies worked at Coventry or of striped thin stuffs made at Spittalfields appear now in printed calico, or printed linen, let anyone but cast their Eyes among the meaner Sort playing in the street or of the better Sort at Boarding School.' [40]

From the end of the 17th century these printed linens and cottons, or mixed linen and cotton, began to play an important part in children's dress, 'as well for the Cheapness as the Lightness of the cloth and the Gaiety of the Colours'.[40]

A Dress for Childhood 1750-1820

The second half of the 18th century brought a major change to the dress of children; a change which identified the years from three to seven or eight as a special period of carefree growth and development. Until the end of the 17th century, childhood was seen as the beginning of a disciplined passage towards adulthood, hastened or delayed according to parental ideas and circumstances. This was reflected in the dress of childhood, which carried on the dress of infancy, but year by year showed more influence of adult dress and the beginning of the separation of boys' dress from girls'. This separation was finally and clearly expressed when boys exchanged their shirts for breeches. Change for girls was not so sharply defined, though slight changes probably seemed more significant to contemporaries than they are now to us, as girls gradually assumed the dress of their older sisters.

The philosophy which during the 18th century freed infants from swaddling clothes continued to influence the dress of children as they passed from infancy into childhood. Their need not only for freedom of movement, but also for freedom to find their own interest in the world around them before serious preparation for adult life began, was now generally accepted and led to a new style in boys' dress.

In the 16th and 17th centuries boys were breeched when they were six or seven; by the early 18th century at three or four. The boys themselves may have been eager to leave off their skirts, but the idea of instant change into adult at such an early age must have raised doubts, and a new style appeared for boys of this age, introducing a new garment – trousers. Girls continued to wear the style of infancy through childhood, emphasising the vision of the child as a symbol of primeval innocence, which was at the heart of the Romantic movement of the late 18th and early 19th centuries.

MAIN GARMENTS

Frocks, slips

Devis's 1762 painting of the two Edgar girls (fig 76) shows bodices which are either stiffened themselves, or fitted closely over a stiffened bodice beneath, though they are less rigid than the bodices of the 1730s. Zoffany's portrait of the Daltons, *c.* 1765, in the Tate Gallery, London, shows their niece Mary de Heulle, a girl of six or seven, in a similar dress. The Museum of Costume and Textiles in Nottingham has a dress of striped silk with separate bodice and skirt which, when worn, would look like these dresses. These examples all show a back-fastening bodice.

76. *The Edgar Girls* by A. Devis, 1762
Both girls have fitted back-fastening bodices with low, lace-edged necklines, and short, frilled sleeves and undersleeves – perhaps the sleeves of the shift. The skirts beneath muslin aprons have patterned, probably embroidered, hems. Their hair is drawn back from the forehead and held by a band with a pompon; the younger may have a cap worn far back on the head.
Upton House, Warwickshire
Photo Blinkhorns, Banbury

In 1759, when Christian Williamson, aged between six and seven, was having a new dress made, her aunt wrote,

> 'I thought proper to ask your staymaker, Mr Rhodes, who would not make the slip under 10s 6d, so then, as I knew that was very unreasonable, I was determined to ask my own, who is to have 7s; but I saw him measure it, and there must be a yard of damask more for hanging sleeves and 1½ yards of persian more; but the washing slip seems to be so awkward a pattern and as he never saw her, that he greatly wishes to have the stays, as it is a pity to spoil so handsome a thing... As to having hanging sleeves to the linen slips, 'tis of no consequence for such little folks, for they only dirty and look trolloping.' [41]

The staymaker clearly preferred the stays, rather than an existing linen dress, as a pattern for this handsome dress. Both are called *slip*. The dress to be made, of damask costing 8s 6d a yard, was clearly a visible garment and for best wear. Yet a week later it was referred to as a coat, 'the staymaker has not yet sent the coat'. Full-length garments of bodice and skirt combined, bodices, skirts and petticoats, might all still be called coats. In 1753 Mrs Delany used 'coat' for the bodice of her seven-year-old niece's dress, 'Pray

send me the pattern of any bib that exactly fits Mary's coat and the length of the petticoat from the hip to the peak of the stays'.[42] The dress being made for Christian Williamson was probably like the dress in Liverpool Museum (fig 77).

A frock in the Royal Ontario Museum (fig 78) shows a bodice which is cut in one with the skirt, shaped by vertical tucks as in the frocks of infancy. In the portrait of Lady Palk and her children painted *c.* 1770 (fig 79) the daughter wears a frock very like this, but the tucks of the bodice are half-concealed by a wide sash. The boy also has a wide sash for his wrapping gown; a dress of transition from the frocks of infancy to the fully male suit he will wear when breeched.

The sash was a feature of the dress of children during these years of change, for boys and girls alike. It was functional on the wrapping gowns, and decorative on the white muslin frocks, now increasingly fashionable for children. Sashes were worn by boys with frocks and wrapping gowns, and by girls throughout childhood and beyond, well into the 19th century.

The tucked shaping which the sashes concealed was a practical construction for a growing child. Mrs Papendiek wrote of making frocks in this way: 'Easy *juste* bodices with a satin cord to mark the bib shape in front and so managed as not to cut the stuff for letting out or fashioning next spring'.[43] A number of examples of these vertically-tucked dresses with back fastening survive (plate 5).

The sewn-down tucks, loosened into gathers held at a new higher waistline, are visible in the dress of Mrs Jarvis and her daughters in their portrait of 1791 (fig 80). *The Lady's Economical Assistant* of 1808 gives this form, and the new form which emphasises the new high waistline with a separate bodice seamed to the skirt; 'Body and skirt may be in one piece tucked to the waist or a short bodice set to a skirt pleated or gathered on to it.' The bodice was kept in place by being fastened to lightly corded stays, 'Fix a button on the shoulder straps of the stays and make a buttonhole on the shoulder straps of the frock, also a button on the back of the stays and buttonholes each side of the back of the frock to keep the dress in its place; the two buttonholes being put on one button'.[44] Children's bodices still show the narrow strap section over the shoulder, joining back and front, from the early development of gowns.

During the 1780s the skirts of the frocks remained full over petticoats. By 1800 the skirts were narrower, and the number and width of petticoats were reduced. Girls as well as boys might wear

77. Frock with hanging sleeves, 1740-60
Made in white silk brocaded in coloured silks, it has separate bodice and skirt; the bodice is lined with linen. The pattern of the brocaded silk is omitted in this drawing so that the cut and seaming of the bodice can be seen clearly.
Liverpool Museum, Merseyside
Drawing Shelagh Gregory

78. Frock, 1760-80
In striped cotton muslin, embroidered in pink, yellow, green and brown silk chain stitch. The bodice, lined with linen, is cut in one with the skirt, and shaped by vertical tucks. It is open at the back where it fastens with six pairs of ties. The straight elbow-length sleeves are set into very narrow shoulder pieces. The tucks at the hem would allow for lengthening as the child grew. L. 30 in (76 cm).
Textiles Department, Royal Ontario Museum, Toronto

◄

79. *Lady Palk and her children* by N. Dance, *c.* 1770
The boy, on his mother's right, was born *c.* 1766 and appears to be about three or four. He wears a wrapping gown, perhaps of imported printed cotton – his father was Governor of Madras, India. The girl, a year or two older, has a frock with a bodice like that of figure 78 but with the waistline covered by a sash.
Whereabouts unknown

80. *Mrs Jarvis and her daughters,* 1791
This portrait was painted in England before the family left for Canada where William Jarvis became First Secretary for Upper Canada in 1792. The stiffer shaping of the earlier years of the century, which had already eased in the shaping of the frock in figure 79, has gone from the girls' bodices. The shaping tucks are now loosened into gathers, and the waistline has risen, but is still concealed beneath a sash. Mrs Jarvis also wears a dress of muslin with its bodice shaped by drawstrings across the front, similar to a dress in the Gallery of English Costume, Manchester.
Canadiana Department, Royal Ontario Museum, Toronto

drawers or trousers beneath their dresses instead of petticoats, but as girls of this age wore their frocks long to the ankles, they were not visible until frocks became shorter after 1810.

During the second half of the 18th century the fabrics of practical everyday wear; worsted stuffs and mixtures of silk and wool, and silk and cotton; linen, and linen and cotton mixtures, were giving way to printed cottons of English manufacture. In fashionable wear damasks and figured silks were replaced by silks of lighter texture and pattern, and the clear lawns and muslins of accessories were becoming the fabrics of the dresses themselves. The strong fabrics of mixed cotton and linen, and woven and printed linen, were used for everyday wear in the middle years of the century. In 1752 Mrs Delany sent a 'strong piece of Irish cloth' for frocks for her sister's seven-year-old daughter.[45] Christian Williamson's uncle, commissioned in 1757 to buy printed linen with a dark ground 'for little Miss', then five, replied 'none of the young ladies in London can bear to wear a dark ground – they like to have a white linen with a pink pattern'.[46]

In 1789 Mrs Papendiek made clothes for her four children. Charlotte, the eldest, was then about six, Eliza four or five,

Frederick three and George still a baby. 'He brought home four gown pieces, one of a very pretty green with a small pattern of a darker shade, another with a white ground and small bunches of convolvulus over it and two dark ones. I made their four morning frocks for winter for my four babies'. These winter frocks were

probably of printed cotton, but worn over stuff petticoats for warmth. She made the frocks to open in front 'so that the little girls could almost dress themselves'.[47] Each also had a white frock. Back fastening was general for children's frocks, which were either open for the whole length and fastened with buttons or ties or, for older girls, closed from just below the waist to the hem.

The white linens and muslins were dress wear for children. Susan Sibbald, writing seventeen years later, recalled her much-loved niece, Margaret, at the age of five in 1806, 'I think I can see her now in a white muslin frock, and red morocco shoes which children then wore'.[48] She was evoking the image of childhood which dominated the years between 1770 and 1820. The coloured sashes, worn with the white dresses and matching shoes, have rarely survived with the dress, but there are enough surviving dresses from the early years of the 19th century to reflect the range of fabrics worn. They are of plain, spotted, striped and checkered muslin; muslin lightly sprigged with embroidery, or trimmed with insertions of lace or fine decorative tucking. Many of the transparent muslin dresses may have been worn over a pale-coloured silk slip. Everyday dresses are of coloured or printed linen or cotton, and the strong, natural-coloured fabrics; holland and nankeen.

By the beginning of the 19th century the neckline of dresses had become wider at the shoulder. 18th-century sleeves were generally elbow length; up to the middle of the 18th century they had a turn-back cuff; later they were often worn with washable cuffs of linen or muslin over the sleeve at the elbow. During the 1780s and 1790s some frocks had longer and narrower sleeves, but by 1800 sleeves were generally short and slightly puffed. Long sleeves were recommended for 'a morning dress' in 1808.[49]

Because the short sleeves, and low wide neck opening, exposed the neck and shoulders, short capes or tippets were often added to frocks for warmth. Sometimes these also had separate long sleeves, to attach by a loop and button on the shoulder (fig 138).

Hanging sleeves were still a feature of girl's dress, particularly their best dress, until the 1780s. Christian Williamson's damask slip of 1759 had them, but not her linen one; 'as to hanging sleeves to the linen slip 'tis of no consequence for such little folk, for they only dirty and look trolloping'. When Mrs Delany saw Princess Mary at the age of five in 1779, she said her dress was of 'cherry-coloured tabby with silver leading strings'.[50] These were not functional leading strings but decorative hanging bands, the symbol of continuing childhood, soon to disappear.

Trousers, tunics, jackets

Trousers, which were being worn by boys by the 1780s, were not a completely new garment in English dress. They had been worn by working men in the early Middle Ages, and continued in the wear

81. Frock and trousers
1810-20
The frock, made in natural coloured cotton, fastens at centre back, neck and waist, with drawstrings. The skirt is in three sections, gathered to the bodice at the back and set on plain in front. It is open down the centre front, and for 12 in (30.5 cm) down the back. The trouser legs are in two sections, pleated onto a waist-band and with tucks in both legs. There is s placket opening at centre front.
Frock: L. 22⅝ in (57.5 cm), waist 24⅜ in (62 cm).
Trousers: L. 25¾ in (65.5 cm), waist 25¾ in (65.5 cm), leg 12 in (31 cm).
Gallery of English Costume, Platt Hall, Manchester

of sailors and fishermen. Long-legged open breeches had been worn in the 17th century, though these extended only just below the knee. This type of breeches continued to be worn when they were no longer fashionable. In 1747, boys at the Foundling Hospital wore breeches which hung 'loose a great way down their legs'.[51]

Boys now wore trousers with shortened frocks, sometimes called vests or tunics. Fashion plates of the early 19th century continued to identify frocks worn by young boys as vests or tunics, as well as frocks (fig 81). Lady Jerningham's grandson was wearing a 'nankeen vest' at the age of three in 1805.[52]

82. *Charles and Harriet Cornewall* by J. Downman, 1790

Charles wears a short jacket, cut horizontally at the waist with open-legged breeches or short trousers, and a shirt open over his jacket. His shoes are fastened with ties. The ties which fasten Harriet's frock at the back are clearly visible. She has tucks in her skirt, which is still full over petticoats. Her high-crowned cap is fashionable and so are her shoes with pointed toes and vamps.

Courtesy of Sir Andrew Duff Gordon

For boys a little older, a new and distinctive form of dress evolved. Their jackets were already short and cut horizontally. Their breeches, often long and open at the knee, became trousers (fig 82). In 1785 Lady Grantham's son, not yet four (fig 38), was given jacket and trousers.[53] For boys of this age the jacket was generally not worn outside the trousers, but long trousers were lifted up and buttoned onto it. This combination of jacket and trousers, with the jacket becoming shorter, became the main wear of young boys from the 1780s until the 1820s and was known as a *skeleton suit* (figs 83,84). In the 1780s and 1790s the sash which had been worn with the frock was still often worn with jacket and trousers. It may perhaps have helped to keep both in place, but it also, as in girls' dress, helped lead to a new higher waistline.

The trousers were made with a front-fastening waistband, a flap front like the breeches, and fitted round the hips. A skeleton suit *c.* 1810, at the Gallery of English Costume, Manchester, has a different cut (fig 83). Its trousers have a short opening at the top of each side seam so that the back can be let down, a fly front with a single button, and are full, with the fullness gathered into the waistband. This style would have been a practical one for younger boys. Surviving skeleton suits are mostly in washable materials, strong cottons or linens, but they were also made in cloth, as Dickens remembered them. He described them in 1838-9, some years after the style ceased to be worn.

> 'A skeleton suit, one of those straight blue cloth cases in which small boys used to be confined before belts and tunics had come in... an ingenious contrivance for displaying the symmetry of a boy's figure by fastening him into a very tight jacket, with an ornamental row of buttons over each shoulder and then buttoning his trousers over it so as to give his legs the appearance of being hooked on just under the arm-pits.' [54]

His recollection of its construction shows that, to its wearers, it may not have been quite so free and easy in wear as later generations, comparing it with what was worn before, supposed. Or is Dickens expressing the usual distaste for a style of the immediate past?

83. Skeleton suit, 1800-10
Made in fawn cotton; the jacket has detachable lower sleeves. The trousers are gathered to a front-opening waist-band fastened with a button and buttoned onto the jacket. There is a pocket on each side seam. Pearl buttons are used for fastening and as trimming. *Jacket:* L. 7½ in (19 cm). *Trousers:* waist 21¾ in (55 cm), outside leg 22¼ in (56.5 cm).
Gallery of English Costume, Platt Hall, Manchester
Drawing Shelagh Gregory

84. *Archibald and Emma Edmonstone* by H. Edridge, 1800
Archibald, aged five, wears a skeleton suit with contrasting jacket, and trousers with a vertical slit at the ankle. His frilled shirt is worn open over the jacket, as generally worn by boys between 1780 and 1815. His black shoes have low heels and are fastened with ties. Emma, at the age of two years eight months, wears a dress like those of the Jarvis sisters (fig 80) but she still wears a cap with a bow at centre front.
Courtesy of Commander E. Edmonstone

Aprons

Girls continued to wear dress aprons during the middle years of the 18th century. Cambric for an apron, bib, ruffles and tucker was bought for Christian Williamson in 1759. She also had black silk for an apron with a bib 'to wear every day, which is very genteel and will keep her frocks and slips clean'.[55] These practical, protective aprons were in general wear, and were often turned up to serve as a pocket, especially when worn by working women and girls. By the end of the century the apron with a bib was being replaced by the more enveloping pinafore for younger children's everyday wear. Fanny Kemble remembered her brother, aged three in 1816, as 'a pretty little chap in a brown holland pinafore'.[56]

Caps

Caps continued to be worn by girls. Their dress caps followed the changing shapes of women's caps, with the crown rising during the

1770s, then becoming wider and looser in the 1780s, with falling frills of muslin and coloured ribbon to match the ribbon of the sash. In the 1790s the crown of the cap became less full, and by 1800 caps were again small and close to the head, with only a narrow frill; but many girls did not wear them, and by 1820 they had disappeared for girls of this age, except under hats or bonnets.

Stockings, shoes

Knitted stockings of cotton or linen thread, and worsted in winter, remained daily wear: silk stockings were used for dress wear. By the end of the century white stockings were replacing coloured ones. Francis Place remembered white stockings with coloured stripes being worn by boys in the 1770s and 1780s.[57]

Coloured shoes remained popular for girls and young boys, the shoes often matching the cap ribbons and sash. For boys, black shoes took the place of coloured ones as they grew away from infancy. The shaping of shoes for young girls generally followed the shaping of women's shoes, though for younger girls they were all in the form of pumps, with very little or no heel; they usually had a more rounded toe than adult shoes.

Elizabeth Ham remembered the shoes she had at the age of seven or eight in about 1790,

> 'I fear I envied my little sister Nancy for the superior cut of her clothes, her boat-slippers as I called them in particular. Mine had been made by a clumsy country shoemaker and though they were of red morocco they had a tongue or point on the instep like gentleman's slippers.' [58]

Boys, like men, wore shoes with latchets fastened by a buckle, while women and girls now wore shoes open over the instep. By the 1780s boys' shoes were tied, not buckled, and by 1820 girls were also wearing shoes with ties over the instep, as well as pumps. Boots were not generally worn by children at this time. Mrs Papendiek, writing much later, said

> 'Boots for children being then unknown, they had gaiters which went over the end of the trousers and these with strong shoes equipped them very properly for walking.' [59]

UNDERCLOTHES

Shirts, shifts

Boys' shirts of the mid-18th century had either a narrow standing collar with frill, or a narrow turn-down collar; and fastened with a narrow black ribbon tie. Frill or turn-down were both just visible above the high-fastening coat. This style changed in the 1770s to an open neck, with the frilled collar spread over a lower-cut coat or jacket. C. P. Moritz, travelling in England in 1782, saw 'the boys of the village [Nettleden in Hertfordshire]... neatly and decently

dressed and with their hair cut short and combed at the forehead according to the English fashion. Their bosoms were open and the white frills of their shirts turned back on each side'.[60] This was on a Sunday, so the boys were in their Sunday best. A shirt *c.* 1800, in the Gallery of English Costume, Manchester, said to have been worn by a boy born *c.* 1795, has this frilled collar and frilled front opening.

Boys continued to wear their shirts in this way until about 1815, when jackets were again buttoned higher and the area of visible shirt diminished. By 1820 it was once again seen only as a frill at the neck.

Girls' shifts of linen and cotton were also frilled at the neck, which was cut fairly low. The frilled sleeves were sometimes just visible below the dress sleeves. By the end of the century the fullness of the shift diminished, and in 1808 some were being cut like a man's shirt, without gores but with 'a flap at the bottom'.[61]

Christian Williamson's dress in 1759, as we have seen, was shaped to her stays. Mrs Delany was concerned about stays for her great-niece, Georgina Mary Port, before the child was two years old. 'As to the darling's stays', she wrote in 1773 in a letter to the child's mother, 'it may be time enough when you and I have had a conference about them, but if a good air is not settled from the beginning it is as difficult to be attained afterwards as good manners if neglected'.[62] Stays for young girls were not to constrict the waist, but to ensure a good carriage, with the shoulders held well back.

Petticoats

Petticoats of linen or cotton, and under-petticoats of flannel, continued to be worn beneath the skirts of girls and of boys as long as skirts were worn. The petticoats remained quite bulky beneath the white muslin dresses of the 1780s and 1790s, but then became fewer and narrower beneath the narrower skirts of the early 19th century. They were fastened to the stays or made with a bodice. By the beginning of the century drawers were taking the place of petticoats; these too were fastened to the stays or bodice, and were made narrow in the leg, which ended just above the ankle.

NIGHTWEAR

Boys wore night shirts, which were longer, plainer versions of their shirts; girls wore nightgowns, probably like their shifts. Although by 1800 day caps were disappearing from the dress of girls of this age, both they and boys wore nightcaps. The style recommended for children of two in 1808 was also recommended for older children, 'this cap being double throughout is very excellent for boys at school and may easily be made larger'.[63]

OUTDOOR WEAR

Hats, bonnets

During the middle years of the 18th century, boys wore hats with fairly low crowns and wide brims, cocked as they grew older. Boys' hats could be bought ready-made, but were also made to measure. The son of Thomas Turner, a Sussex draper, had a hat made for him, 'To take the measure of Sam for a hat'.[64] During the 1770s crowns became large, and brims were no longer turned back to form a cocked hat. By the end of the century the crown was higher, with a much narrower brim, although the lower-crowned, wide-brimmed form of the hats worn earlier in the century never completely disappeared, especially in informal, country wear.

Young boys of the mid-18th century also wore jockey caps, fitted peaked caps often in black velvet, especially for riding. By the early 19th century another form of cap, peaked and with a low flat crown, was worn by younger boys; while slightly older boys wore tall, stiff-crowned, narrow-brimmed hats like those of men. Hats were in beaver or straw; the peaked caps in straw, cloth, linen or velvet.

Girls wore hoods, hats or bonnets, which followed the changes in women's hats, over a cap. Christian Williamson had a new bonnet in 1759, 'Don't be frightened at its bigness', her aunt wrote to her father, 'for 'tis all the fashion and is a very pretty one and what every creature now wears, only they are mostly white, but thought that would dirty too fast'.[65] The 'bigness' was probably comparative; big according to what had been worn, but not according to what would be worn in the 1780s, when the large, soft-crowned hats or bonnets looked too big for the small girls who wore them. These were the 'balloon' hats, inspired by the new invention which appeared in the skies of the 1780s, causing much excitement.

Hats were of straw for summer, and beaver or felt in winter. The soft-crowned bonnets were of silk or cotton for summer, and cloth for winter, although Mrs Papendiek's daughters seem also to have worn straw bonnets in the winter of 1789, lined to match their blue coats.[66]

Cloaks, coats

Girls wore cloaks, short or full length, with or without a hood. Some winter cloaks were lined with fur. In 1778 Mrs Delany wrote to her great-niece, then aged seven, 'I hope you will like your cloak and apron. I didn't edge it with fur which is much the fashion as I remember you had one of that sort and spring is coming on'.[67]

Mrs Papendiek, whose father was a court official, recalled many years later being taken to see the Queen in 1774 in a camlet cloak and bonnet. For the summer of that year she also had a pelisse and

a green silk bonnet. The term *pelisse*, which in the 1750s meant a short cloak, was beginning to be used for a fitted coat. Coats had replaced cloaks in men's wear in the second half of the 18th century, and by the 1780s long fitted coats were also being worn by women, and by boys and girls. In 1789 Mrs Papendiek's daughters had double-breasted dark blue coats of 'ladies cloth with two rows of very small yellow knobbed buttons down the front'.[68]

Cloaks continued to be worn, often short cloaks with scarf ends. Black silk cloaks like that worn by Miss Haverfield in Gainsborough's portrait in the Wallace Collection, London, and white muslin cloaks (fig 85), were generally worn by young girls.

There were also short capes or tippets, which just covered the shoulders. The 'whisk' bought for Christian Williamson in 1759 to wear 'when she goes out' was probably one of these.[69] *Whisk* was a term which had earlier been used for a deep collar falling over the shoulders.

With the short capes or tippets of the early 19th century there were often detachable sleeves. Short jackets fastening at the back were also worn. Small shawls worn by children were crossed in front and tied behind (fig 139).

ACCESSORIES

Gloves, mittens, muffs, fans

Gloves were worn by both boys and girls, and mittens generally by girls, although small boys might wear them for warmth in winter. The wearing of gloves was thought essential for young girls on social occasions. Georgina Port wrote to her mother in 1779, 'My aunt [her great-aunt, Mrs Delany] insists on my wearing gloves'; her mother may have been less particular about them.[70] Mrs Papendiek made her daughters wear gloves, long skin gloves tied over the elbow, 'to preserve the arms in beauty for womanhood'. They also had elbow-length gloves with the fingers cut down 'so that they could always wear them'.[71]

These mittens were probably made from gloves with worn fingers, for Mrs Papendiek did a great deal of remaking of her own and her children's clothes. Mittens were usually made without fingers at all, but with the back shaped to a point, which was turned back over the hand to show a coloured lining. Gloves and mittens were of leather, linen, cotton or silk, and worsted gloves and mittens were common wear.

Portraits show small girls with muffs in the last quarter of the 18th century. Georgina Port had been given a muff when she was three years old in 1774. She was at the same time given a fan. Some of the small fans surviving from this time may have belonged to children.

85. *The Children of Sir Francis Ford* by William Beechey, 1793
The girl's dress is like that of the Jarvis sisters (fig 80) and is worn with a muslin cloak and a straw hat tied with pink ribbons to match her sash. Her shoes too are pink, worn with white stockings. Her brother has a skeleton suit of scarlet worn with an open, frilled shirt. The girl offers the beggar a coin from the pocket worn round her wrist. Her brother, in all the splendour of his own plumed hat, gazes in scorn at the other boy's hatless head, which was a sign of extreme poverty.
The Tate Gallery, London

Children and Fashion 1820-1900

From the 1820s the dress of girls in childhood follows the line of women's dress, but with one new difference. Up to this time girls' dress had been long, to the ankles, but during the 1820s and 1830s their frocks shortened a little to reveal the ankle-length trousers or drawers worn beneath. The waistline grew lower and the skirts wider in the 1830s and 1840s, as in women's dress, but for children the wider skirts also grew shorter. Petticoats returned with the fuller skirts; but the drawers remained, growing shorter to become underwear rather than part of dress. Compared with the simplicity of the dresses of the late 18th and early 19th century these changes seem like a step backwards, but the shorter skirt, a major deviation from adult dress, was new for girls.

Frocks were worn by boys until about the age of four. These were followed by skeleton suits until the 1830s, when tunics worn over the trousers began to replace the short jacket. As long as men still wore breeches, trousers were a boy's style, but by the 1820s men were also wearing trousers and these were now seen as adult garments. Boys of five or six might wear tunics without trousers to distinguish them from the younger boys still in frocks. Tunics were worn until the 1860s, when the knickerbocker suit gave boys of four to seven a new transitional style for this stage of growth. This became a dominant form until the end of the century and beyond.

The tunic was made in a wide range of shaping and fabric, and it reached to the knees or just below. One form was a fitted jacket with pleated skirt, which was a miniature frock coat following the full-skirted adult coat. It was also a later, shorter version of the coat or gown which had been worn by boys in earlier centuries. There were different versions of the tunic, some closer to the frocks of infancy; others of loose, overall shape, worn low on the hip with a belt.

Girls also had a new style in the 1860s, a loose blouse worn with a skirt.

During the second half of the century the belief that children's dress should be healthy and comfortable, allowing freedom of movement in physical activity, was often voiced; 'the free physical life so absolutely necessary for every healthy child'.[72] In the 1880s a knitted jersey, the working garment of the coastal fisherman, seen as a suitable garment for girls and boys alike, was worn first on seaside holidays, then as popular everyday wear. The loose frock pinafore of the 1880s developed into a frock falling loose from a yoke, becoming general wear for girls in the 1890s and early 20th century.

MAIN GARMENTS

Frocks, tunics, suits

From the 1820s to the 1840s all frocks grew longer in the bodice with skirts shorter and fuller. The shorter skirts meant that for girls, as well as for boys, their ankle length trousers appeared beneath the hem of the now rising skirts. During the 1830s, with the shorter skirts, trousers too grew shorter and wider, and by the 1840s they were an undergarment, just visible beneath the hem of the skirt.

Boys soon left off their frocks for the skeleton suit, which remained a young boy's style during the 1820s. Boys of about seven wore the jacket outside the trousers; by the 1830s it was often shaped to a point at the waist and known as the 'hussar' jacket. Miss Mitford wrote of 'my friend the little hussar', in *Our Village*; 'I do not know his name and call him for his hat and jacket'.[73] The length of this jacket increased slightly during the 1820s and 1830s. It either buttoned to the neck or had short lapels; the sleeves were usually open at the cuff, fastening with one or two buttons. Rows of buttons from shoulder to waist often ornamented the front, which was usually single breasted. The jackets were made of cloth, nankeen or drill in either matching or contrasting colours.

By the 1830s younger boys were changing their frocks for frock-like tunics. The tunic reached to the knees or just below. It might be shaped like the full-skirted frock coat now worn by men; 'Cut precisely in the same manner as the Skeleton Dress jacket and the skirt of it upon the same principle as the Frock coat skirt of adults'.[74] Other versions were closer to the frocks of infancy (figs 86, 87), or were loose overalls, belted at the waist and generally of washable material. The example illustrated in *The Workwoman's Guide* 1838, for a boy of five or six, was a jean tunic 'with trousers of white or some material to match the dress, which is of coloured jean, gingham or cloth' (fig 86). When Frederick Hobley (b. 1833) went to his annual school treat in Thame, Oxfordshire, 'I had on a new pelisse, it was a dark green colour, had a fitting body and a pleated skirt, this was before I wore trousers'.[75] This was clearly a tunic of the frock-coat form, but had yet another name, *pelisse*, which at this time usually meant an outdoor coat. Tunics were of blue, brown or dark green cloth, or of nankeen or jean.

The Highland suit which appeared in the 1840s, was made popular by the royal family; 'The costume worn by the Prince of Wales when at Balmoral has set the fashion of adopting the complete Highland costume'.[76] The complete Highland suit was a style of limited wear, but frocks worn with skirts and matching jackets or waistcoats were worn by young boys during the 1860s and 1870s: 'In boys' Scotch suits I saw several little dresses, the

86. Boy's tunic, 1838
A tunic of coloured jean, gingham or cloth; worn with white trousers, or trousers of a material matching the tunic.
The Workwoman's Guide, 1838, Pl 14, Fig. 46

87. Tunic for a boy of five to seven, 1849
Tunic in chequered wool, 'one of those dark chequered woollen fabrics now in general use for children's clothing'; trimmed with braid and buttons; worn with a white muslin collar.
The Lady's Newspaper, 1849 (1)

waistcoat and jacket of velvet the kilt of tartan poplin, with scarf, brooch, sporran and Glengarry cap. If a cloth jacket is worn woollen plaid is used for the kilt' [77] (fig 88).

The trousers worn with tunics were becoming looser, 'Boys trousers are more close-fitting at the waist and hips, but easy on the legs with a fly in front and shaped down under the boot or shoe'.[78] By 1849 they were also looser over the hip, 'like Sailors' trousers'.[79]

The knickerbockers of the knickerbocker suit, worn with a short jacket, were at first very full and closed at the knee, similar to breeches worn in the 17th century. The term *knickerbocker* came from the name given by Washington Irving to the author of his fictional history of New York, Dietrich Knickerbocker. First published in 1808, the book appeared in an English edition with Cruikshank's illustrations in 1859.

By 1863 the knickerbocker suit 'reigns supreme'. Knickerbockers were worn with either tunic or jacket, and 'little boys as soon as they leave off short frocks and pelisses are clothed in jackets and knickerbockers'. By 1867 the age for wearing the knickerbocker suit had extended to ten, 'Messrs Nicoll make these suits for boys of three to ten. They are made in serge, cloth, Melton, and in nankeen, drill and other washing materials. They are very pretty and well made the braiding being done by military braiders; the braiding on the ordinary suits is on the knees only in 'fern', 'pine' and 'coil' patterns; the braiding is chiefly in flat and Russian braid'.[80] Braid was much used in boys' suits at this time for binding the edges and for ornament. Knickerbockers open at the

88. *Four in Hand* by Edmond Eagles, 1874
One boy wears a knickerbocker suit; the other, a little younger, a Highland suit. The girls all have the same basic style of dress – the everyday simpler frocks of the 1860s and 1870s. The two younger children have ankle strap shoes, the elder have short boots. The younger boy's shoes are part of his Highland dress.
Courtesy of MacConnal-Mason Gallery, London

knee were also worn, and a more fitting form appeared in the 1870s. The open form and the fitting form continued to be worn for the rest of the century, but by the 1880s; 'knickerbocker suits no longer have knickerbockers full. They are simply trousers cut off below the knee' [81] (fig 89).

89. Suit for a boy of five to seven, 1869
Brown holland or fine tweed. Jacket and short trousers trimmed with braid, and sailor hat.
The Queen, 1869, p. 191

The jackets worn as part of the knickerbocker suit in the 1860s were short and collarless, fastening at the neck only, like the loose short jackets worn by women. Sometimes a waistcoat was added. Jackets buttoning to the neck, or cut with lapels, were also being worn by the late 1860s. The loose tunic or blouse continued in everyday wear. In the 1860s it often showed a diagonal fastening or trimming from the shoulder, and a belt with an S-buckle fastening.

The Prince of Wales had appeared in sailor dress in the 1840s (fig 90), and some form of sailor suit became popular wear for boys, and girls, in the second half of the century. By 1887 *The Lady's World* was saying that sailor suits 'are now selling in thousands', and that boys were put into sailor suits 'as early as possible. A frock is now rarely seen upon a boy of four'.

Younger boys wore sailor blouses with large square collars, but with knickerbockers (fig 91), while older boys wore trousers. A

90. *Edward VII when Prince of Wales,* in full sailor uniform, by F.X. Winterhalter, 1846. *The Royal Collection. H.M. Queen Elizabeth II*

91. Sailor blouse, 1872
This braided knickerbocker suit has a blouse with square sailor collar, and his straw hat is in sailor style. Original photograph, dated April 1872, of a boy of five and a half.
Gallery of English Costume, Platt Hall, Manchester

92. Man o' war suit, 1880
In serge with blouse jacket. Advertised in *The Graphic*, October 1880. Sold by A. Lyne & Son, Boys Outfitters, price 23s

double-breasted reefer jacket was an alternative to the blouse. Sailor suits were of white drill for summer, or navy blue serge for winter wear. They were completed with naval style caps, and often had all the detail and accessories of a sailor's uniform (fig 92). Girls wore the same blouses and jackets, but with skirts instead of knickerbockers or trousers.

In the 1890s another style of blouse appeared, sometimes called the American blouse, 'a much more tidy garment than the formerly popular sailor blouse which necessitates the addition of separate singlets, sailor collar and then did not button up nicely in the neck'.[82] This blouse, which had a centre front opening buttoning to the neck and turn-down collar, was worn by boys with their knickerbockers.

A new form of jacket appeared during the 1870s. In 1869 a boy's seaside dress was described as 'a loose blouse or Norfolk shirt'.[83] This was a loose jacket with a belt, its fullness held in pleats down each side of the centre front. Later, a belted form without pleats was worn. Both were longer than the jackets of the 1860s, and both versions were worn until the end of the century (fig 93).

The sea had a further influence on children's dress. By the end of the 19th century holidays by the sea had become increasingly popular for all who could afford them, and the seaside became a children's playground (plate 6). Knitted jerseys, like those worn by fishermen, were worn at the seaside in the 1860s and 1870s, and adopted for general wear by the 1880s; 'Another dress that is now the fashion for our tiny boys is the jersey suit, elastic and warm, altogether an excellent dress. These jerseys when they are hand knitted and with knitted breeches and stockings to match form one of the prettier costumes that a little boy can wear'.[84] As this comment shows, mothers still liked their small boys to be prettily dressed.

Prettiness was dominant in another style, which was probably more admired by artistic and romantic mothers than by its wearers. This was a velvet suit with sash, lace collar and cuffs, 'The favourite (amongst artist-inspired dresses) for both boys and girls seems to be the Charles I dress. We have little Cavaliers in plush tunics and knickerbockers with coloured silk sashes, Vandykes and collars'.[85]

This became known as the Little Lord Fauntleroy suit, after the hero of Mrs Frances Hodgson Burnett's novel of that name (1886), but she gave him this dress for the simple reason that such suits were already being worn (fig 94).

93. Knickerbocker suit with Norfolk jacket, *c.* 1872
The suit is in blue twilled wool, trimmed with black braid and brass buttons. The knickerbocker trousers are lined with white cotton; they have a button fastening on each side, and a slit at the front seam. *Jacket:* L. 15½ in (39 cm); sleeve 11 in (28 cm). *Knickerbocker:* 17 in (43 cm). The suit belonged to a boy aged four in 1872; here it is worn by a boy of four.
Gallery of English Costume, Platt Hall, Manchester

In *The Lady* of 1885 there is a reference to a suit for a boy of seven, 'tunic and knickerbockers of sapphire blue velvet and sash of pale pink; Vandyke collar and cuffs, if not of old point lace, should be of Irish guipure'.[86] Velvet had been used in the dress of small boys since the 1840s, but the main trend of the late 19th century was to the more practical washable fabrics for summer wear, and to serviceable woollen fabrics for winter, except for party occasions. Compton Mackenzie remembered, seventy years later, his feelings about wearing one of these velvet suits when he was six in 1889;

> 'That confounded Little Lord Fauntleroy craze which had led to my being given as a party dress the Little Lord Fauntleroy costume of black velvet and Vandyke collar was a curse. The other boys at the dancing class were all in white tops. Does this require explanation as a white top to one's sailor suit instead of the blue of daily use or the pale blue of summer.' [87]

94. 'Little Lord Fauntleroy' suit, 1884
Velvet suit with lace collar and cuffs; and matching velvet tam-o'-shanter. The boy was four years nine months. The suit was worn before the book *Little Lord Fauntleroy* was published in 1886. Original photograph.
Gallery of English Costume, Platt Hall, Manchester

Girls continued to wear frocks when boys changed theirs for the skeleton suits of the 1820s and the frock-like tunics of the 1830s. Girls' frocks of the 1820s and 1830s show a lengthening bodice and a skirt widening at the hem (fig 95); this width was further increased in the 1840s and 1850s by the addition of flounces.

The length of the frock varied according to age. By the 1840s frocks for girls of four or five had shortened to just below the knee; for girls of seven or eight they reached to a few inches above the ankle. By then the trousers, which had been visible between the hem of the frock and the ankle, had retreated with the skirts and were visible only as decorative frills below the hem.

In 1838 *The Workwoman's Guide* showed frocks for children of two to five cut in one piece, gathered onto a band at the waist, with long or short sleeves, 'in spotted or figured muslin or prints piped with the darkest shade'. This was a practical book which recommended for children's clothes: 'strong and washing materials... cloth, merino and stuffs are not good for them; neither are silk, velvet, gauze, as they soon become dirty and

look tumbled and the child cannot play with ease or comfort'. Jeans, twills, prints, holland and nankeen 'are more proper', although white or coloured muslin or fine twill and sometimes washing silk are recommended for more formal dress.[88] White muslin, with a sash of coloured ribbon, had been and remained for a long time the fabric of party dress for young girls.

In 1851 *The Lady's Newspaper* thought silk dresses suitable for girls between five and seven, with pinked flounces, the bodice cut low, and worn with a chemisette. Poplin was also recommended as 'a pretty and suitable material for little girls' dresses'.

Printed cottons with small sprigged patterns were still being used for children's frocks in the 1840s and 1850s, as well as embroidered white muslin. Alpaca and white piqué became favourite fabrics of the 1860s and 1870s, a change lamented in 1873; 'the former [muslin dresses] being smarter and certainly softer and prettier in material than the white piqué now in vogue.' However, the same journal later in the year noted that 'For children of all ages there are (at Mrs Jay's) delightful little piqué costumes and pelisses the only trimming of which is raised

95. Frock, *c.* 1830
Made in white cotton of plain weave. The bodice is in three sections. Its front is cut on the bias. The back opening extends into the top half of the skirt, fastening with hooks and eyes to the waist and with ties at the neck. The skirt, in five sections, is pleated onto a waistband. The bodice is trimmed with applied bands from neck to centre front. These, and the pleats of the skirt, are outlined with olive green woollen braid. The broad waistband is characteristic of the 1830s. L. 29½ in (62 cm).
Chertsey Museum, Surrey, Photo Alan Glynn

embroidery, worked on the piqué which washes perfectly and requires simply starching and ironing'.[89] The stiffness of starched white cotton frocks and petticoats was remembered by many of those who had been children of the middle and late 19th century. Frocks in all these fabrics and in plain and checkered woollens survive in museum collections.

Frocks were cut with low necks and short sleeves until the 1850s, when Mrs Merrifield, author of *Dress as a Fine Art*, was able to write 'It is fortunate for the present generation that it is the fashion for the dresses of even little girls to be made as high as possible', although she complained that low necks and short sleeves were still worn in party dress; 'Girls are suffered to shiver at Christmas with bare arms and necks'.[90]

In 1861 disapproval of bare arms and shoulders was voiced even more strongly in *The Dictionary of Daily Wants*, a book likely to reach a wider public than Mrs Merrifield's; 'Nothing can be more cruel and absurd than dressing children in the semi-nude state with legs, chest and shoulders bare'. Its general advice on children's dress was that it should be warm, but light and unconstricting – 'too much clothing is also a source of disease' – and regulated according to season; 'resume the winter dress early, lay it aside late'. Tight-waisted trousers for boys, stays and corsets 'of all kinds' for girls, 'must be forbidden during the whole period of childhood'. Tight garters, boots and shoes were also condemned.

By the 1860s frocks were showing a higher waistline, wider but plainer skirts, a squared neckline, the same shaping of the sleeve as in women's dress, and similar braided trimming (fig 96). Some girls may have worn a small crinoline by the time they were seven or eight, but this was not general.

96. Little girl's dress, 1870
In white cotton piqué with double skirt, braided in scarlet.
The Englishwoman's Domestic Magazine, May 1870, p. 293

A new form of dress, which became popular for young girls in the 1860s, was the separate blouse and skirt. This was introduced by the Garibaldi dress, a bright red blouse or bodice, combined with a white skirt; 'Garibaldi costumes for both sexes in bright colours with white skirt'. The Garibaldi blouse was inspired by the red shirts worn by Garibaldi and his men fighting to free Italy from Austrian rule, a popular cause in Britain. It later merged with the sailor blouse, 'little Garibaldis or sailors shirt as it is now sometimes called'.[91]

Dresses with overskirts were a feature of women's dress in the 1870s. Girls' frocks were also made with overskirts, but without the elaborate draping of adult dress (fig 97). By the late 1870s, again following women's styles, their frocks were made in the princess form with the same fashionable combinations of fabrics; wool with silk and silk with velvet.

> 'the princess form is that now usually made for young girls – that is there is no separate bodice but both that and the skirt are in one and they are not tight fitting.' [92]

That they were not tight-fitting like a woman's was the concession to childhood, but 'Sylvia', author of *How to dress Well on a Shilling a Day* (1876), recommended 'plain garments confined at the waist with a belt or sash' for children of two to five; 'The princess shape is scarcely suitable for children especially as it is usually finished off with an irrelevant bow placed in some impossible position.' Nor was a basque bodice regarded as a comfortable form for a child, because 'the skirt twists round and the bodice gets up on the shoulders.'

Recommended summer materials were holland for morning wear, and thick white or coloured muslins for dress wear, and serge for winter. Serge was by this time a popular material for girls' everyday wear. Cottons were often in striped patterns; holland frocks were trimmed with brightly coloured braid, and cotton ones with white open-work embroidery. This could now be bought in ready-made frills and insertions. By the 1880s a loosely woven canvas, like cotton and often embroidered, was also used. The thin woollen frocks of winter wear might also be embroidered.

98. Girl's Nursery Blouse, 1880
Front and back views of 'blouse in striped cambric with trimming of embroidered frill'.
The Ladies' Treasury, 1880

97. Girl's dress, wool and silk, 1875
In fawn and grey shot silk and grey twilled wool. This use of two different materials, the polonaise bodice with basque, the apron front over a separate skirt, and the pleated frill present a miniature of adult fashion of this time. Originally worn by a child of four and a half.
Gallery of English Costume, Platt Hall, Manchester

Some children seem to have taken to the bustle which shaped women's dress in the 1880s,

> 'My sister and me had new black frocks for the occasion and I was proud as a peacock 'cos I had a proper little bustle at the back. It was made like a little square pincushion about nine inches long and four or five inches wide and I tied it round my waist afore putting my frock on.' [93]

The occasion was the christening at the age of seven of the author's mother, born in 1880, who is also the speaker. Flora Thompson also wrote of the wearing of these bustles in her Oxfordshire village, 'Soon all the women, excepting the aged, and all the girls except the tiniest, were peacocking in their bustles'.[94]

There was, however, a movement towards greater simplicity and ease. From the 1870s everyday frocks were often made in the overall or pinafore style, and sometimes called *frock pinafores,* 'Many children wear pinafores which are really little frocks'. These frocks, which were also called blouses, had an influence on frocks in general; 'Blouses take the place of expensive dresses though the latter for daily wear may be of the form of the blouse, the difference being in material and trimming'. Everyday 'nursery blouses' were made of holland, or striped or checked cotton (fig 98).[95]

Some of the loose frocks of the 1880s and 1890s borrowed the decorative gathering of the countryman's smock. Just as the smock frock was being abandoned by its original wearers, it was seen as a model for practical everyday dress for children. Exact replicas did not prove popular, 'their name of Hodge is doubtless due to their somewhat rustic appearance', was the rather disparaging comment of *The Lady's World* in 1887. A number of these small replica smocks can be seen in museums, most of them showing few signs of wear, so children probably rejected them too. Their decorative gathering, however, was adopted to control the fullness of loose frocks (fig 99).

> 'During the last few years little frocks of soft material gathered or smocked on the shoulders fastened below the waist with a soft silk sash have grown very much in favour with mothers who like to see their children comfortably and prettily dressed.' [96]

The gathering was often from a yoke and this yoked form was a young girl's own style in the 1880s and 1890s;

> 'for little girls from about four to nine the most universally approved styles are those having a yoke, either square or round into which the material is gathered. No trimming is used at the bottom of the hem, but three small tucks are useful for letting down at some future date and relieve the plainness.' [97]

Some dresses, though still loose, have a belt or waistband worn low. Accordion pleated skirts appeared in party frocks from the late 1880s.

Although the yoked shaping showed a divergence from the line of adult dress, it followed it in other details. A schoolroom frock

99. Lilian frock, *c.* 1885
Dress cut *en princesse,* smocked at yoke and waist.
Weldon's Practical Smocking 3rd Series, *c.* 1884, p. 7

for a girl of six to eight of summer serge, cashmere or washing materials was made with a yoke, but had 'sleeves high on the shoulder imparting to the frock a smart effect', a point of fashion in 1890.[98] Two or three years later the puffed leg-of-mutton sleeves appeared on girls' frocks, with another fashionable detail; the high collar. Low necked dresses had now disappeared.

The yoked frock was not the only style worn by girls in the 1880s and 1890s. Sailor blouses and the sailor suit worn by boys were adapted to suit them. A blue or white blouse was worn with a pleated skirt in serge or drill (fig 100).

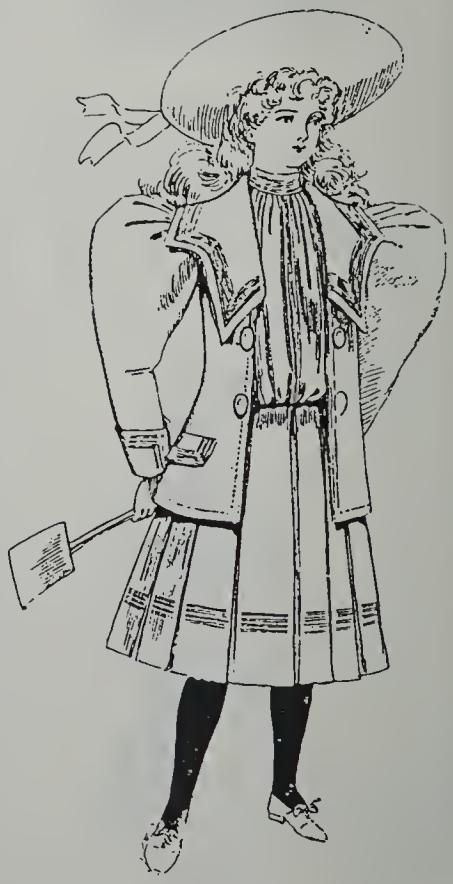
A double-breasted reefer jacket was often added to the blouse and skirt to make a suit, skirt, jacket and blouse. 'Sisters follow their brothers example as nearly as they can in sailor suits with petticoats'. More informally they also wore jerseys similar to those worn by boys, with a pleated skirt; 'The girls often have a jersey beneath which gives perfect freedom to the young limbs even in the roughest exercise'.[99]

The dress recommended for seaside wear in *The Housewife* of 1896 still sounds bulky and elaborate, in spite of the simple blouse and skirt.

> 'Next to the skin the child is to wear a thin woollen gauze combination, very short in the leg; over that a stay body to which is buttoned a pair of blue serge knickerbockers unlined. Over that one skirt is worn and that has seven flat buttons sewn on the wrong side near the hem. On the upper part of the skirt are seven corresponding loops so that for paddling the desired shortness is easily attained by putting the bottom of the dress to the loops. A little blouse of white serge or washing silk is worn with the skirt and a short blue serge jacket added according to the weather or time of day... Long merino stockings should be worn, which pass under the knickers. To take off the effect of the sun's rays on the head it is well to give the hat a complete green head lining, using a dull green so as to avoid arsenical dyes.'

It was the discomfort of the whole assembled dress, and the tedium of dressing, that remained in the memories of children of the 1890s, as it did for Eleanor Farjeon, author of many books for children, who wrote of her own childhood in *A Nursery in the Nineties* (1936):

> 'The thought of the dress that awaited me at Peter Robinson's... the dress was a salmon pink surah with cream silk trimmings... It was some comfort to slip the pretty dress on over the stiff scratchy petticoats that were one of the minor tortures of my life. So was the hat elastic which left a red mark under the chin and when slipped behind the ears for relief made my head ache. So were the tight little kid gloves, worked down my fingers, till I could get my thumb in. So were the bronze boots now being buttoned over two pairs of stockings, cashmere underneath and silk on top, so that I shouldn't take cold. Because of this my insteps were pinched and my feet icy. But the new dress did look nice...'

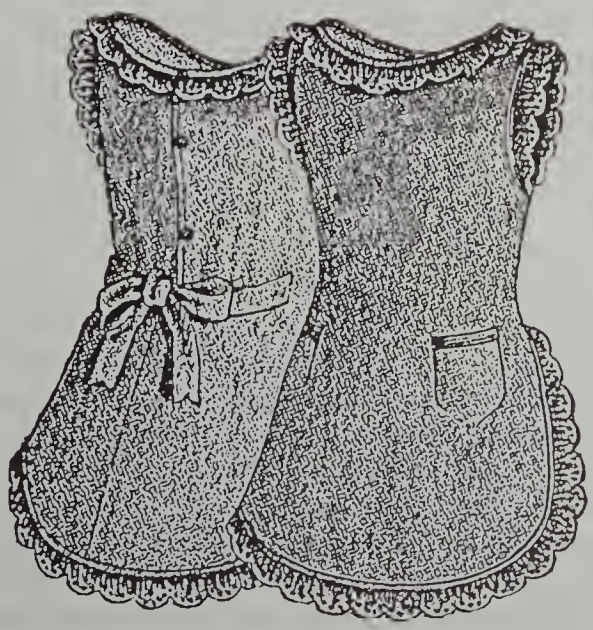


100. Little girl's seaside frock, 1896
Frock in white drill, trimmed with narrow white braid. The blouse is of blue cambric, with blue sailor collar and cuffs. Was available from D.H. Evans, Oxford Street, London.
The Queen, May 1896

Pinafores

Pinafores covering the front of the main garment, fastening down the back and often with short sleeves, merged with the tunic or blouse and the smock frock. The smock frocks worn by boys in the country in the first half of the century were, like those of their working fathers, made either in coat form, with full back or front opening, or with only a short opening at the neck back and front. William Cobbett saw them in Sussex in the early 1820s, and recalled his own wearing of a smock when he was young, 'Just such a chap as I was at his age and dressed in just the same sort of way his main garment being a blue smock-frock, faded from wear and mended with pieces of new stuff, not yet faded'.[100]

The Workwoman's Guide gave instructions in 1838 for making 'a smock frock or closed pinafore', recommending that 'for gentlemen's children' they should be of holland, black or brown or diaper; but 'for lower classes' of blue check, dark blue linen, brown or black linen or coloured prints. For boys a 'strong, black glazed calico' was also suggested. Boys might wear a belt of patent leather with these pinafores. Open pinafores, that is those covering the front of the dress only, were worn by girls. These were usually in white cotton or linen: they followed the changing cut of the dress and were trimmed with whatever style of lace or embroidery was current (fig 101). In the 1890s, pinafores of linen with coloured hand embroidery were popular with artistic mothers.



101. Neruda pinafore for girls aged two to ten, *c.* 1885
Weldon's Practical Clothing for Boys and Girls, c. 1885

Socks, stockings

White or cream stockings, or for children up to five socks, were worn during the 1820s and 1830s. They were knitted in cotton, linen or, more rarely, silk or worsted, and many were machine

knitted. From the 1830s they were made with open-work patterns over the instep and ankle for girls and younger boys, who wore 'fancy stockings' with their tunics.

Coloured, striped, checkered and speckled stockings were worn from the 1840s to the 1870s (cover plate). 'Children's stockings in chiné pattern, ribbed, will be the favourite style for juvenile wear during the spring and summer, of stone and white with very little orange colour introduced'.[101] The striped stockings were white with red, blue or magenta, and some were of tartan pattern to go with the Highland suits.

By the 1870s more stockings were of worsted, with a distinction between worsted for winter and cotton for summer; white cotton ones were worn less as children grew older.

> 'The hose are of coloured worsted in the winter, generally of cotton in the summer. For dress occasions white are sometimes worn especially by little boys and may be of cotton, thread or silk. With a black velvet or velveteen suit black stockings are worn and for best it is handsome to choose those of silk. It is best taste to chose those to match the colour of the suit or dark brown or gray. Some certainly prefer scarlet; they are warmer and wash admirably.'[102]

These were stockings for boys, who wore long stockings while they wore knickerbockers, changing to socks with trousers.

Coloured stockings disappeared by the 1880s; dark stockings in black, brown or grey replaced coloured and white ones in general wear. Woollen stockings were also the most general wear and ribbed ones were popular. 'Ribbed cashmere stockings for children have almost superseded those of cotton'.[103]

They were also worn rather longer, and there was a problem about keeping them up. *The Lady* of 17 December 1885 thought that 'Stocking suspenders buttoned on to the stays are the most comfortable'.

Shoes, boots

Shoes with flat heels were worn by both boys and girls in the 1820s; they now also wore short boots which just covered the ankle. The shoes tied over the instep, the boots buttoned or laced at the side. The sandal shoe, with ribbons crossing over the instep and tying round the ankle, appeared in the 1830s and became the general party and indoor wear for girls. Their shoes also had small bows on them at centre front, which by the 1860s had grown into rosettes. This decoration was shared by very young boys. Ankle straps continued in use for the shoes of younger children until the end of the century.

The rounded toes became squared during the 1830s; a shaping which remained until the 1860s. The shoes were made of leather, including patent leather, cloth, and silk satin. By the middle of the century coloured shoes were worn less by children of this age, but bronze kid became fashionable in the 1850s and remained popular

for the rest of the century, but for everyday wear shoes were by then usually black or brown. In the 1860s shoes were trimmed with coloured rosettes of ribbon with a matching binding, and also ornamented on the toe with cut-out patterns against coloured silk, like women's shoes of that time.

In the 1880s shoes were buttoned or laced over the instep, but in the 1890s there was a new style fastening with a bar over the instep. Toes had rounded again in the 1870s and heels had been raised a little by the end of the century. A low-fronted low-heeled slipper, without the ties of the sandal shoes, was worn by girls for most of the century for indoor and party wear. By the 1890s they were decorated with a small cut-steel button instead of a ribbon rosette.

The short ankle-boots or half-boots continued to be worn by both boys and girls from the 1820s to about 1870 (cover plate). By the 1840s elastic-sided boots had been added to side-lacing and buttoning boots, and by the 1860s were in more general use. *The Lady's Newspaper* of 1852(1) suggested, 'Short white stockings and boots of drab cashmere, tipped with black glazed leather' for a girl of four to wear with a frock of embroidered white cambric. By the 1860s most boys wore boots, although for party wear they had shoes, sometimes with a small buckle on the low front.

Boots with front buttoning or lacing appeared in the 1860s and became higher on the leg. A style shaped high in front and finished with a tassel was known as the Polish boot, again following a style of women's wear; 'Little boys and girls both wear the high boots, vandyked at the top, trimmed with cord and tassels, or else a small gaiter of cloth or cashmere fastened with pearl buttons over half-boots'.[104]

Gaiters to cover the leg between the top of the boot and the knee, or to cover the whole leg down to the ankle with a strap under the foot, were often given to children for wear in cold weather. By 1870 low heels appeared on children's boots. Boots remained fairly high until the end of the century, with side buttoning re-appearing in the 1880s.

These long, buttoned boots were a source of affliction to their wearers; 'The worst worry in going out was my boots, which came far above the ankle with endless buttons that needed a button hook to do them up'.[105] Gwen Raverat, a grand-daughter of Charles Darwin born in 1885, remembered her black woollen stockings and high boots. She wished 'that I had been allowed to have proper boys' boots, with little brass hooks for the laces; I always had buttoned boots, which I thought effeminate'.[106]

These boys' boots, which had front lacing, with holes half-way up and then the metal hooks, were not usually worn by girls. Boots worn by poorer children, who had to make them last a long time, were often tipped with iron and studded beneath with nails to save the leather.

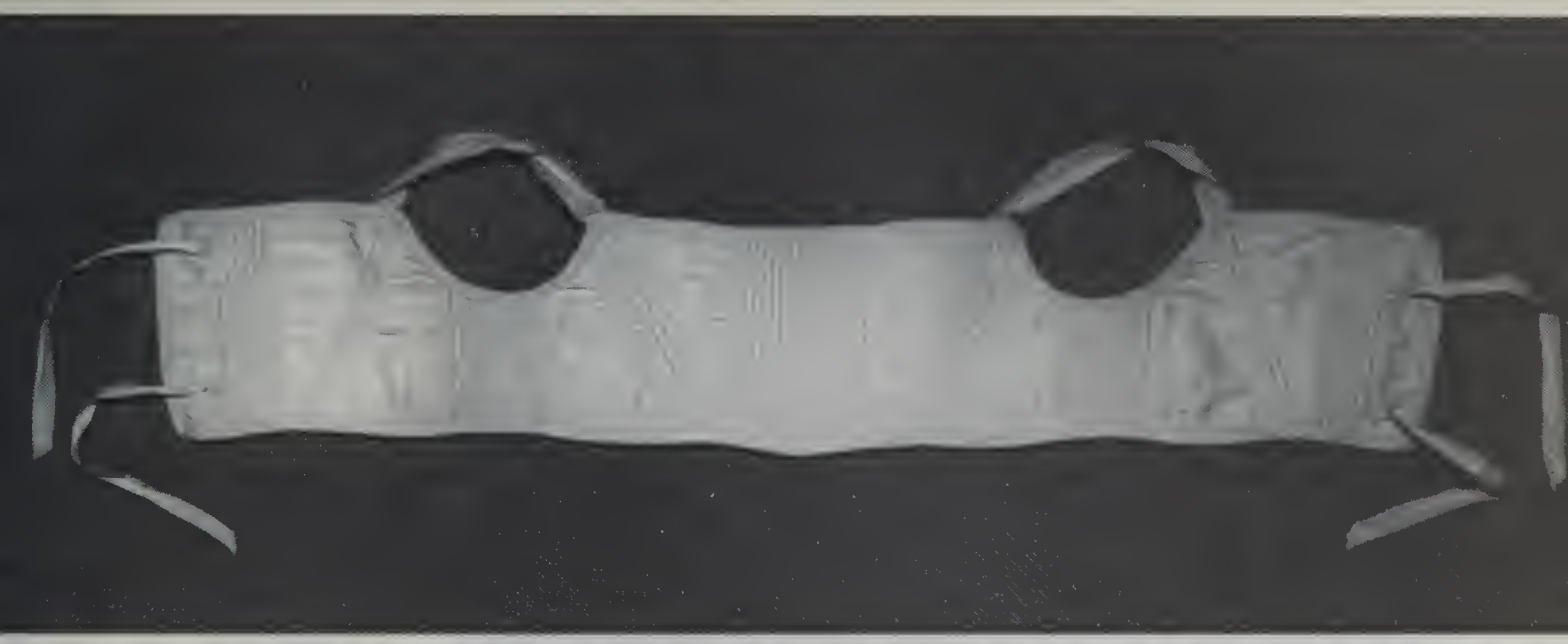
Shirts, chemises

The second shirts of infancy worn by both boys and girls were followed by long-sleeved shirts for boys, and short-sleeved chemises, the new name for shifts, for girls. These were similar to the shirts and chemises of adults. The shirts had frilled collars until the 1840s, then a narrow standing collar without frill, worn closed (fig 102). The front opening was set in a narrow pleated panel; in shirts for young boys this had a tab with a buttonhole at the base, so the shirt could be attached to the drawers to keep it in place.

Girls' chemises had low necks, and in the 1840s and 1850s might be cut with turn-down flaps at back and front, similar to those of infant shirts, though without a back or front opening. Women's chemises were now also cut in this way, until the 1860s, when they had a low round neck with a short front opening or no opening, trimmed with a narrow open-work edging. In the second half of the century they became shorter.

Flannel vests, to wear beneath shirt or chemise, were recommended for delicate children in *The Workwomen's Guide* of 1838, 'in much the shape of a baby's second shirt'. Woollen underwear

102. Boy's linen shirt inscribed 'Titus Henry Lister 1838'
Boys shirts still have a frilled collar. L. 19 in (48 cm).
Gallery of English Costume, Platt Hall, Manchester



103. Stays, late 19th century
In red cotton, lined with twilled cotton and stiffened in corded sections. L. 3½ in (9 cm); circumference 19.3 in (49 cm)
Gallery of English Costume, Platt Hall, Manchester

became more accepted in the second half of the century, at least in winter, long before Dr Jaeger published his theories advocating the use of woollen clothing in the 1880s. *The Dictionary of Daily Wants* was recommending it in 1861;

> 'Flannel should be worn next to the skin during the day and put off at night. In the summer cotton may be substituted and flannel resumed in the autumn. If flannel should prove irritating to the skin fine fleecy hosiery will be easily endured and will greatly conduce to the preservation of health.'

Stays

A corded or wadded bodice continued to be worn by girls, although not by boys of this age (fig 103). Boned stays were not generally given to girls until they were older. Eleanor Acland remembered the 'stays' she had worn in the 1880s, 'as a strip of wadded pique'.

Drawers, combinations

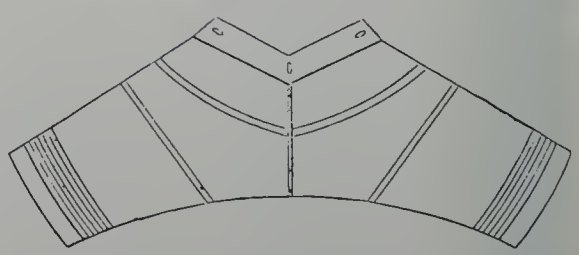
At the beginning of the century the term 'drawers' could mean visible trousers; by the 1830s it was generally used for the undergarment, which for a time was also called trousers (fig 104). For boys drawers were narrow, virtually a lining to the trousers. For girls, linen or cotton trousers were worn instead of a petticoat, or with a single cotton petticoat, but were not universally approved. In 1824 Sarah Hutchinson, Wordsworth's sister-in-law, wrote

> 'I am sorry to hear that dear little Good-Good [Mary Hutchinson her niece, born 1817] has been breeched – for some of the faculty opine that it is much better that females should not – and Mary H. gave up the practice of putting her Girls into Trowsers from her own experience that it was injurious.' [107]

For girls, however, drawers became established as their skirts grew shorter and fuller. These were not the open-legged drawers

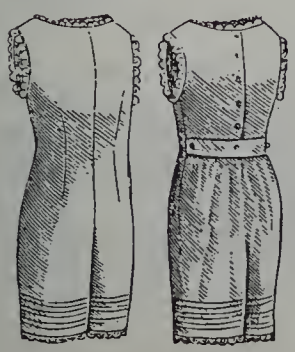
104. Drawers with bodice, 1815-30
In white cotton, trimmed with frilled and piped muslin; centre back opening, as shown. L. 34 in (86 cm); bodice 5 in (13 cm).
Gallery of English Costume, Platt Hall, Manchester

worn by women, but were made with side openings. Boys in frocks had short drawers, like girls, with an additional short opening at the centre seam (fig 105). Drawers were made to button onto bodice or shirt. In 1867 scarlet overdrawers 'of crochetted wool with crochetted wool undervest' were mentioned in *The Queen*. Scarlet fabric was assumed to be warmer than the same fabric in any other colour.



105. Cotton drawers for a boy of six with tucks to allow for growth, *c.* 1870
Cassell's Household Guide, I, *c.* 1870

106. Drawers, petticoats and combinations for children aged two to eight, *c.* 1885
Knickerbocker drawers: full, and gathered into a band at the knee.
Princess petticoat: full length without a waist seam, with fullness at centre back, as in women's petticoats of this time.
Combination garment: front and back views.
Weldon's Practical Underlinen for Boys and Girls, c. 1885



Combinations, or a combination garment as it was first called, was a combined chemise and drawers, which developed for women to wear beneath the closely-fitting dresses of the late 1870s and early 1880s, and was also worn by children (fig 106). Winter combinations were of woollen machine-knitted fabric; summer ones were of cotton.

Petticoats

Petticoats returned to children's dress in the 1820s. The petticoat of the 1830s was described in *The Workwoman's Guide* of 1838, 'The tops for children's petticoats are generally a kind of stay to which the skirt is either sewed or fastened on by means of buttons to which the drawers button also'. Flannel petticoats were worn beneath an upper petticoat of cotton.

During the 1840s petticoats grew shorter but fuller in the skirt, and were frilled with open-work embroidery and stiffened by starching. Full-skirted petticoats were replaced in the 1870s and 1880s by petticoats cut without a waist seam, like the dresses, and only a single petticoat was worn over the flannel one. Yet the accumulation of underwear and the task of buttoning it together made dressing a trial to the children of the 1880s and 1890s. Eleanor Acland recollected vividly in 1935 the complicated buttoning of her underwear in the 1880s,[108]

> 'We too first put on a vest. Then a chemise, a garment, whose use was never apparent to us; but we were given to understand that it wouldn't be at all 'nice' to go without it. It was made of calico and reached to the knees. Next stays, a strip of wadded pique whose use was unmistakable. In addition to the five buttons that fastened our stays up the back, they had a number of other buttons at various levels and intervals round the waist. Two of these held up the elastic 'spenders' of our stockings; the five buttonholes of our drawers belonged to the other three, and yet two more were buttoned into two holes in the band of our flannel petticoats. Over that came a white petticoat made with a bodice. The edges of all the white garments were decorated with rather scratchy cambric trimming... I have forgotten the stockings themselves, long black stockings reaching above the knee woollen in winter, thick cotton in summer.'

NIGHTWEAR

Night shirts, which were plainer and longer versions of the day shirt, were worn by boys until the end of the century. During the 1880s a one-piece sleeping garment, made like combinations, was recommended for restless children between the ages of two and twelve.[109] These suits were followed in the 1890s by pyjamas, of separate jacket and trousers, as a nursery joke in *Punch* in 1898 reveals; 'Nurse, Nurse, Bobby's out of Bed and running about in his Bananas'.

107. Boy's hat of green velvet trimmed with green silk ribbon and feather, 1840-50
Boys wore hats like this to the age of four or five. Diameter 11½ in (29 cm).
Bethnal Green Museum, London

Girls wore long nightdresses with long sleeves, and a high neck with a short front opening. These were lightly trimmed with frills or tucks and embroidered edging. They were made of cotton in summer; in winter of flannel, and from the 1880s flannelette. Girls do not seem to have worn pyjamas before the end of the 19th century.

OUTDOOR WEAR

Hats, bonnets

High, stiff-crowned, narrow-brimmed hats in straw or beaver ceased to be worn by young boys during the 1820s. Hats were then medium-crowned with a wider brim, sometimes turned up with a cockade or feather in the 1840s and 1850s (fig 107). Slightly older boys, from five onwards, wore a cap with a flat crown, with or without a central tassel, and with a stiff peak (figs 108, 109). This type of cap was worn until the 1860s when the pork-pie hat, or Russian cap, a small, round hat with a narrow brim turned back close to the crown, was worn by both boys and girls (cover plate). *The Englishwoman's Domestic Magazine* of 1860-1(ii) noted; 'small flat hats with turned-up brims, usually worn by children, both boys and girls, and many ladies adopt this style of coiffure'. In the

108. Boy's cap, 1838
For a boy of five or six, in cloth or Holland; the crown is wadded and lined; with stiffened brim.
The Workwoman's Guide, 1838, Pl 19, Fig. 40

109. Boy's cap in dark brown leather, 1850-55
Lined with black silk, the peak lined with green leather. Made by Johnson & Co. Given to the Museum in 1929. Worn by the donor's brother in the 1850s. Dia. 6½ in (16.5 cm) H. 4¾ in (12 cm)
Bethnal Green Museum, London

following year it referred to the wearing of sailor hats, not the wide-brimmed hats worn later in the century, but a low-crowned, narrow-brimmed hat, 'a sailor hat in brown straw trimmed with black ribbon with bow ends is suitable for little boys between six and seven years of age'. A medium-crowned, wide-brimmed straw hat was common wear for boys and girls in the country, and for playtime wear.

The fashionable hat for young girls in the 1820s was high-crowned and wide-brimmed, like women's hats of the time (fig 159). In the 1830s soft bonnets of cloth or silk were worn, with wide standing brims of cloth, silk or cotton; also stiffer bonnets of the same shape in beaver or straw. Drawn silk bonnets – bonnets with their silk gathered over a framework of cane – were popular from the 1830s to the 1860s; 'Drawn silk bonnets much worn by little girls of five to six'.[110] Girls' bonnets from the 1830s to the 1860s were shaped like those of women (fig 110). Bonnets with brims, continuous with the crown and encircling the face, were worn in the 1840s; then set back to reveal the face in the 1850s. In the 1860s young girls also wore round, wide-brimmed hats trimmed with ribbon, which for women at this time were limited to country or seaside wear. *The Englishwoman's Domestic Magazine* noted in 1861-2(iii); 'Straw hats which in large towns are only worn by children or very young girls will be universally worn in the country or at the seaside'.

110. Bonnet for a girl of five to seven, in white drawn silk, 1851
The Lady's Newspaper, 1851 (2), p. 308

From the 1860s girls no longer wore bonnets, but small round hats like those of boys (plate 6). They also wore hats with a higher crown 'somewhat in the shape of a cone', with a narrow brim curved

up at the side, and wider at the back and front. In summer these were of straw and trimmed with a coloured silk ribbon; in winter they were of velvet or felt, sometimes trimmed with feather as well as ribbon (fig 111). In the 1870s there were fur hats for winter,

> 'My outdoor clothes in winter never varied: a hat of real sealskin that stood all weathers and could not wear out neither could it blow off, for it was fastened round my chin by elastic; my warmth was secured by a 'cross-over' a strip of tartan about two yards long that crossed in front and fastened behind leaving my arms free.' [111]

This was a London child. In the country in 1874, Francis Kilvert saw children from a village school at a summer wedding,

> 'Twelve fair curly haired little girls chosen from the Infant School of Findon were standing in lines, six on each side of the churchyard path. They were dressed all alike in white frocks, broad white straw hats, trimmed with white and rose colour and a breast knot of scarlet geranium and each had a nosegay of flowers to throw in the bride's path.' [112]

By the 1880s there were hats with curving brims and hats with the brim turned down all round, followed in the 1890s by variants of the wide-brimmed sailor style in straw and felt. There were also wide-brimmed hats of silk or muslin, with soft flat crowns and brims stiffened by wire; 'Hats for small children are of the picture class being broad and bent into artistic forms, the crowns invariably of silk and satin and loose after the tam-o-shanter class'.[113] For younger girls, bonnets re-appeared in the 1880s and 1890s; they were ruched and trimmed, with soft high crowns and standing brims.

Children were expected to wear hats, caps or bonnets of some kind whenever they were out of doors. Gwen Raverat remembered playing in the garden of her home in 'very long full overalls with long sleeves and, of course, hats or caps of some sort'.[114] Something had to be worn on the head to protect it from cold in winter and heat in summer and, for girls, to preserve the complexion, that is to keep it pink and white and avoid a tan. So hats were worn at play, as well as on more formal occasions.

A novel of the 1891, Lucas Malet's *The Wages of Sin*, opens with two little girls playing in the garden,

> 'in brown holland frocks and straw hats of the kind known to contemporary fashion as 'limpet-shaped' and fondly believed to compensate by successful preservation of the complexion of the wearer for the immediate disadvantage of extreme unbecomingness.'

Other styles appear for play or holiday wear. The sun-bonnet, everyday wear for working women in the country from the 1840s, became popular for young girls in the 1880s. The sun-bonnet, with its deep curtain to cover the back of the neck, and a brim to shade the face, was well designed to preserve the complexion. When the Shepard family were on holiday in Kent in the 1880s, 'Ethel was allowed to choose a country bonnet. She chose a pink

111. Hat for a girl, *c.* 1875
In green velvet, with green feather, and green and pink satin bows, attached with bird-headed pins; bow beneath the brim. Worn by a girl of five to six from Wedmore, Somerset.
Courtesy of Miss J. Rendell

one and tied it on with the strings under her chin. Both Cyril and I agreed that it was an improvement on the rather floppy straw thing she usually wore'.[115] Other hats which had their origin in working wear, and were worn by boys and girls, were the brewer's cap, which was like a man's nightcap, usually in knitted fabric with a tassel at the top; and the tam-o'-shanter, a soft, flat-crowned hat without brim, in cloth or knitted fabric, based on the man-of-war cap, which in cloth or drill was worn with the sailor suit. Both the brewer's cap and tam-o'-shanter in knitted fabric were often worn with knitted jerseys. According to *The Housewife* of 1895, 'There are many new and pretty Tam-o-Shanter introduced, some of the knitted class and some tartans... and Brewer's caps show variety and improvements'. The tam-o'-shanter had dress versions in velvet or plush (fig 94).

Cloaks, coats, jackets

During the 1820s and 1830s a fitted coat was worn by boys and girls with or without a belt, and often called a pelisse (fig 159). Some of these were made with a short cape or tippet for extra warmth. Capes and short cloaks were also worn. By the 1840s, the term pelisse was generally used for a cloak with a cape. For a fashionable boy of three or four there was 'a pelisse of rose-coloured merino, braided with a deep cape, hat bright drab felt, bound and trimmed with rose-coloured plush, curved brim, bowler type crown', according to *The Lady's Newspaper* of 1849.

For a boy of four or five the same journal recommended 'a frock of merino cashmere with a paletot of dark blue velvet braided, a beaver hat brim turned up, trimmed with feather.' The *paletot* was a loose, straight overcoat. For a girl, a year later, an outdoor dress was 'a cashmere dress, velvet pardessus, trousers edged with a border of needlework and a drawn satin bonnet; the pardessus for children from five to seven may be either of black or coloured velvet'. A *pardessus* was a short coat or jacket, shaped, but open in front.

The coat and capes were generally of velvet, cashmere or a light woollen cloth, like merino; either plain or with a trimming of braid. Cloaks for little girls were often of scarlet cloth, sometimes bound with black velvet (cover plate). For summer wear there were silk capes, worn over white muslin frocks, and loosely fitting muslin jackets worn over silk frocks or muslin frocks. Tweed appeared for children's coats and jackets in the 1860s; grey tweed was used in 'a long jacket' for a girl of five or six, in 1862.[116]

By the 1860s full length coats were a little longer than the frocks; short and three-quarter length capes were also worn. A short loose jacket, collarless with rounded fronts, known as the Zouave jacket, was worn by girls in the 1860s with skirts and blouses. Boys were usually given coats, and girls cloaks, until the 1880s,

> 'In making up children's frocks it is scarcely necessary to observe distinction except for outdoor wear. The coat for the boy and cloak for the girl, or a little round jacket and full pleated skirt for the boy and cloak for the girl, or a little round jacket and full pleated skirt for the boy and the pretty flounced frock, pelerine or small cape for the girl make a becoming difference or distinction to the sex.' [117]

By the 1870s boys were wearing a new form of coat, the ulster; 'For two years now, the youngsters have taken almost unanimous possession of the ulster and almost everywhere there are seen wee little men from four years old and upwards dressed in the ulster'.[118] The *ulster* was a long coat with a belt, or half-belt, across the back, with pockets and often with a hood; later the hood was replaced with a detachable cape. By this time cloaks for girls were less popular and they were wearing straight-fronted, rather tight sleeved coats; short with a basque at the back, or long with fullness from the waist at centre back. A double-breasted style for coats and jackets also appeared in the 1880s, and continued throughout the 1890s.

Cloaks of the 1890s were often made with a yoke, like the dresses; 'Cloaks for girls from six to twelve years are circular set into yokes or smocked to fit the shoulders'.[119] When shawls and scarves were worn they were generally crossed in front and fastened behind, in the way children had worn them since the 18th century (fig 139).

Children in Mourning

The dress of children throughout the period 1500 to 1900 was affected by family mourning (fig 112). Mourning had its own distinctive garments and accessories and was worn according to social custom, which varied from generation to generation. It was less strictly observed by poorer members of society, until the 19th century, although token mourning was generally worn. The many small black dresses surviving in museums from the 19th century show how general mourning dress for children was at this time, continuing a long tradition.

When Edmund Verney was four in 1641 his godmother planned to give him a blue satin coat. He lost this because his grandmother died, 'Now I know he is in mourning therefore have sent him a porringer to ete his breakfast in.' When Elizabeth Verney died in 1686, leaving four children aged between one and five, crape at 17d a yard was bought for them. Two years later when Edmund Verney died, dress for his thirteen-year-old daughter Mary caused some family concern,

> 'She is forst to ware her blak coat under her whit fustian, and tis a ridiculour sit to see her whit coat next her cloth crape coat for A father; she must have stoff to make her a petycoat to her night-gownd, her old callowco petycoat I shall leve as far as it will goo and she must have 5 or 7 of the narrow lases wch Bell has on hers and blk silke to make it up; she must have 3 yds of any blk cloth crape to peas out her crape coat wch is to short to ware for shee is muche growne. Bell must bespeak a pare of blak leather shus for her and charge the woman to make them strong, the very sole of her shus is worn off, she w^{d} have them hansome as strong. She rons much A bout, and tis better to ware out her cloths then be sickly; she wants 2 blk top knots of tafety, a pare of blk leather gloves and some blk pins wch things if she could be without them I would not rit for them.'

When two years later Mary Verney's surviving brother died, she protested when her grandfather ordered that her mourning should be 'as little and as cheap as possible seeing she grows apace' because 'ther is none left but myself to morn for him'. She begs that she may have 'a tipit bought me, since every gentellwoman has one as makes any show in the world, it will cost £5 at least'. Sir Ralph at once agreed that she should have a cloth gown and tippet.[120]

In 1763 Lady Louisa Fitzpatrick, aged eight, was orphaned by her mother's death. Norwich crape was bought for her and made up into a crape slip. Nine yards of bombazine were bought as well, also a black stuff coat and a black *alamode* cloak. Catherine

Laborde, a fashionable London milliner, supplied a crape cap; she also had 'a child's crape fan', black silk gloves and a jet necklace.[121]

In 1780 Mrs Delany was discussing the mourning needed for her great niece who was staying with her. 'You may send up GMA's [the niece's] coloured coat as should you be willing to leave her behind till June her mourning will be out at the end of the 3 qrs of the year mourning. Perhaps the rules are altered but I speak of ancient days!' [122] The child was nine years old and her grandfather had died in August, so according to the old rules she would have been in mourning until the following April.

In 1785 Charlotte Jerningham, at a convent school in Paris, wore mourning for her grandmother; 'If you do not like to wear your black linen at present keep it for second mourning or at Christmas. You shall have a black silk and it will be better to wear that only on Sundays, and the Linen every day'.[123]

White was often worn by children and young girls instead of black, usually combined with black ribbons. The children of the Russell family wore white with black trimmings in mourning for their father, *c.* 1712 (fig 112). When Mrs Delany's niece Mary Dewes was twelve or thirteen, and just being promoted to adult gowns, she had a white satin dress instead of a pink one because of official mourning for Princess Anne in 1759; 'I think Mary will become a robe very much but if the mourning is to be the same as for Princess Caroline [daughter of George II, d. 1758], she must lay her costly robes aside for some. For second mourning if she is in town a white satin may do as well as pink'.[124]

Georgiana Sitwell (b. 1828) remembered wearing black silk spencers with white skirts 'in summer when in mourning'.[125] In *North and South* Mrs Gaskell gave Edith Lennox, a young married woman, white crape for her evening dress during her period of mourning for an uncle by marriage.

Children, like their parents, observed public mourning. In 1790, Elizabeth Ham was given 'a black sash and black ribbon on my bonnet when the Duke of Clarence [*sic,* but it was the Duke of Cumberland] died'.[126] In 1820 public mourning for George III put the boys at Eton into black jackets and trousers, which then became their school uniform.

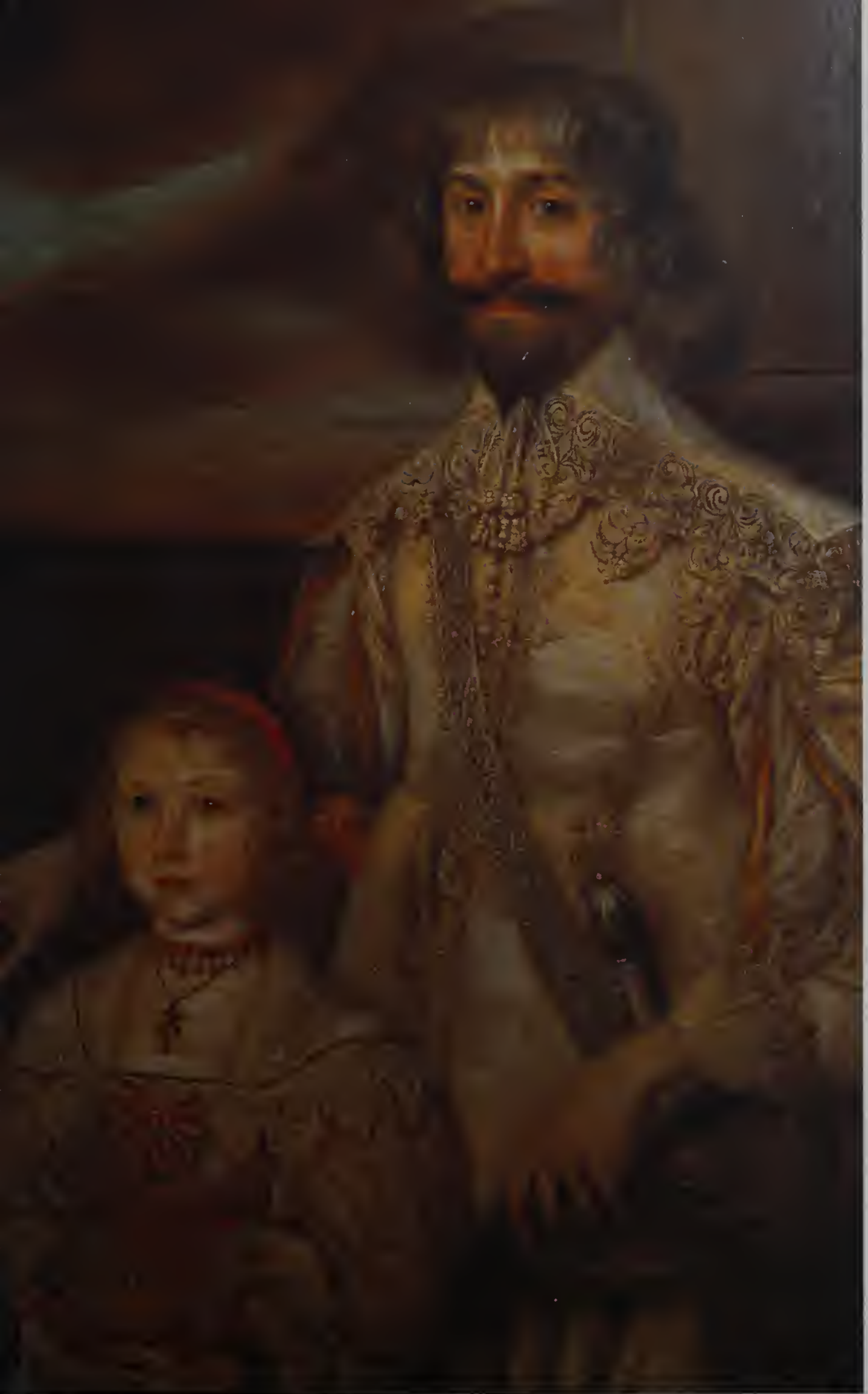
In Mrs Ewing's story *Six to Sixteen* (1876), Margery, aged six, whose parents have died, is wearing mourning. She is told by her cousins that 'Mamma says you will have to wear black for twelve months', but 'My first black frock was such an improvement (in fashion) upon the pink silk one, as to deprive my deep mourning of much of its gloom.'

In 1878 a nine-year-old girl was given deep mourning for her grandfather. 'I was at once clothed in black cashmere so lavishly trimmed about with crape that I must have looked like a miniature widow of the period without the cap'.[127]

112. *The second Duchess of Bedford and her Children* by C. Jervas, *c.* 1712
All are in mourning for the 2nd Duke of Bedford who died in 1711. Lady Rachel, the elder daughter, wears adult dress. The skirt of her mantua gown is looped back from the open front, revealing a ruffled petticoat in white edged with black. The younger daughter, Lady Elizabeth, and the two boys all wear the back-fastening bodices and skirts of childhood. She and her younger brother are in striped black and white silk. The elder son Wriothesley, aged four, is in black on white patterned silk. Both boys have hanging sleeves or leading strings, and the younger boy wears an apron, like his sister, and has not yet left off his cap.
Woburn Abbey, Bedfordshire

By this time people were questioning the custom of putting children into mourning dress for long periods, amongst them 'Sylvia', the author of *How to Dress on a Shilling a Day* (*c.* 1875). 'It is desirable that children should be put into mourning dress as seldom as possible'.

Plate 4. *Sir Francis Ottley and his Family* by Petrus Troueil, 1636
Sir Francis was Governor of Shrewsbury during the Civil War. His son aged eleven wears the same easy-fitting doublet as his father, with slit sleeves revealing the shirt. His daughter aged seven wears a dress of the same line and detail as her mother and her hair is dressed in the same way. She



appears to have a coral necklace and bracelet, with a matching cap or band worn well back on the head. Her brother has at least one ear-ring.
Rowley's House Museum, Shrewsbury

113. *The Tasburgh Family, c.* 1615
Lettice, the girl in the centre of the portrait, was baptised in 1612 so is probably about three years old here. She already wears a farthingale but still keeps her bib and apron. The two boys, Charles and Cressy, have doublet bodices but still wear skirts, not with a farthingale but with the pleated layer of fabric like that of the farthingale. The sashes worn diagonally, and their bare heads, reveal that they are boys. Gloves are still worn by young children today as they are seen here.
Private Collection

Part 3. GROWING UP

In the 16th and 17th centuries boys were transformed from children in frocks into little men in breeches when they were about six. In the early 18th century this was happening as young as three or four, and breeching at such an early age caused some debate. But new ideas, which were already freeing infants from swaddling bands, also delayed the change to adult status by creating a new intermediate style: trousers, worn between the stages of full-length frock and breeches. By the end of the century men's breeches were changing into trousers as well, and from the 1820s it was the jacket or coat which marked the growing up of boys.

Throughout the whole period from 1500 until the last decades of the 19th century, a deeply entrenched traditional attitude separated the education and training of boys from that of girls, a division clearly expressed in their dress only after boys ceased to wear frocks. For girls there was no break with childhood comparable with the breeching of boys; they passed gradually into adult fashion (fig 113).

At the age of seven or eight boys were being educated either at home or at school, or they began a working life. Girls generally received their education at home, although there were schools for girls from the 17th century. At home or at school they were trained mainly in domestic or social arts; to run their own household on marriage; or to serve in a household more prosperous than their own. Some were apprenticed, mainly in the textile crafts. Others were trained in the social graces and accomplishments suitable for entry into fashionable society, and gradually put on the dress of women.

From the mid-18th century to the 1820s the relationship changed. Instead of putting on the dress of women as they moved from childhood through the stage of growing up, girls continued to wear their childhood style through these years, then found it was still the style they would wear as women. After 1820 girls' dress returned to following adult styles until the end of the century.

At the end of the 19th century some styles, especially those for play and physical activity in childhood, were common to both sexes, and had a continuing influence as they grew up. Changing attitudes to education, particularly to the education of girls, influenced the dress of both girls and women. Some adult preoccupations and shifting attitudes were given expression in children's dress more fully or earlier than in adult styles, demonstrating how children's dress has from time to time served as a testing ground for adult fashion.

Breeching

Breeching a boy was the outward sign of his passage from the care of women – of mother or nurse within the home – to preparation for his future as a man. Putting off the long-skirted frocks of childhood and putting on the dress, complete in all detail, of an adult male was a ceremonial occasion until about 1900, although one which was observed less and less during the 19th century. According to the status of the family into which he was born, from this time a boy was seen to be ready for education by a tutor or school-master; or for entry into a working life, taught by his father to follow a family craft or trade; or sent to serve as an apprentice to a master; or to serve an employer.

In the 16th and 17th centuries breeching usually took place when a boy was about six years old. In 1641 Sir Henry Slingsby sent from London 'against Easter a Suite of cloaths for my son Thomas, being the first breeches and doublet that he ever had, and made by my tailor Mr Miller; it was too soon for him to wear them being but 5 yeares old, but that his mother had a desire to see him in them, how proper a man he would be'.[1] Thomas was breeched at an earlier age than usual because his mother had not long to live and wanted to see him as he would be. She died before he was six. Isabella Twysden recorded in 1648, when her son Roger was put into breeches 'being somewhat above six years of age', that he was 'somewhat litell of growth'.[2] His breeching may have been delayed a little for this reason.

Boys seem to have awaited their breeching with eagerness. In 1674 Elizabeth Legh wrote to her husband, 'I shall begin to count the hours for thee as Pee for the coming of his breeches'. Pee was her son Peter, born in 1669. His 'brave suit', presented by his grandfather, was a velvet coat trimmed with lace, 'narrow Pantaloons with ribbands and lac'd I can assure you', stockings, buckled shoes, a periwig which cost £3 5s, and a sword.[3]

A proud grandmother Anne, Lady North, gave a full and enthusiastic account of the breeching of her six-year-old grandson in 1679,

> 'You cannot believe the great concern that was in the whole family here last Wednesday, it being the day that the taylor was to helpe to dress little Frank in his breeches in order to the making an everyday suit by it. Never had any bride that was to be dressed upon her wedding night more hands about her, some the legs and some the armes, the taylor butt'ning and others putting on the sword, and so many looked on that had I not had a finger amongst them I could not have seen him... They are very fitt, everything, and he looks taller and prettyer than in his coats... I went to Bury and bo't everything for another Suitt which will be finished upon Saturday so the coats are quite to be left off upon Sunday.'

Comments of children themselves about their clothes at this time are rare, but in this letter we can hear Frank showing off in his new clothes,

> 'When he was quite drest he acted his part as well as any of them for he desired he might go downe to inquire for the little gentleman that was there the day before in a black coat and speak to the men to tell the gentleman when he came from school that here was a gallant with very fine clothes and a sword to have waited upon him...'

and later demanding a muff; 'When he was dreast he asked Buckle whether muffs were out of fashion because they had not sent him one'.[4]

Fathers seemed eager to see their sons out of frocks and into breeches; mothers were more reluctant. Admiral Boscawen wanted his son Edward to be breeched before he was four. Mrs Boscawen wrote in 1747 that Charles, Lord Romney's son, was breeched by then and that 'he makes a much better figure than I could have imagined for he is considerably shorter than our boy; and my Lord scolds me vastly for keeping him in petticoats'.[5] The height of a boy helped to decide when he should be breeched as well as his age. Edward was four years old when he was breeched later that year.

All boys of whatever social level were breeched. William Hutton started his working life at six and a half as an apprentice in a silk mill, and had been breeched by the time he was four and a half. At the same time he had been given his daily errand. He wrote of himself as he had been in 1728, 'Dressed in my best suit, a cocked hat and walking stick, then four years and a half, my sister took me by the hand to Gilbert Bridge's for the evening's milk, which was, in future to be my errand'. The walking stick for boys like him took the place of the gentleman's sword.[6]

When to breech one's son was a matter for careful parental decision. In *The Life and Opinions of Mr Tristram Shandy*, Mr Shandy conducts a somewhat one-sided debate with Mrs Shandy, probably not for the first time, about the breeching of their son. He ponders not only on whether the moment has come, but on choice of material.

> 'They should be of leather', said my father...
> 'They will last him', said my mother.
> 'But he can have no linings to 'em', replied my father.
> 'He cannot', said my mother.
> 'Twere better to have them of fustian', quoth my father.
> 'Nothing can be better', quoth my mother.
> 'Except dimity', replied my father.
> 'Tis best of all', replied my mother.[7]

Mrs Papendiek recalled her brother's breeching in about 1777: 'My brother was to be 'breeched', the term used in those days. A pair of breeches with a buckle at the knee; a coat with a falling shirt collar hanging over; a waistcoat, with pockets and long over the

thigh, and a cocked hat, round ones not being known, was the costume.'

She was writing in the 1830s when boys were no longer wearing breeches and less attention was paid to the event itself. When her own son, Frederick, was breeched in 1790, the clothes of the breeched boy already showed a difference from those of men;

> 'On this day our own dear Frederick was breeched, and a total change of dress it was then for a boy. The shirt was made like a man's except that the collar was larger and frilled and turned over the jacket instead of being buttoned up. The jacket and trousers were of cloth, the latter being buttoned over the jacket, the trousers only to the ankle bone.' [8]

In 1777 her brother went into breeches, but in 1790 her son's breeching meant the transitional style of trousers. The frilled, open shirt was now a boys' style, independent of adult wear. The jacket, with trousers buttoned onto it, completed this new style for boys. This was breeching of a new kind, no longer a miniature of men's dress.

When boys left off their frocks at four in the first half of the century, they were scarcely out of infancy (fig 114). As far as dress was concerned childhood had disappeared for them, except that the coats and breeches they wore, at least those of everyday wear, were looser and an easier fit than men's. The introduction of

114. *Charles and Henry Cornwallis*, 1742
Charles, born on 31 December, 1738, was already breeched before the age of four. His coat has the slit cuffs which appear also in men's coats but are more usual for boys. The plain wrist band and turn-down collar of his shirt are also characteristic wear for young boys. His brother Henry, born in 1740-1, still wears a frock with shaped, back-fastening bodice.
Audley End House, Essex
By kind permission of the Lord Braybrooke

trousers at the age of four in the second half of the century gave an intermediate stage in this passage from child to adult.

The son of William Holland, a clergyman in Somerset, was not quite three when in 1799 he 'was measured for a suit of jacket and trousers which he is to be put in on Christmas Day next'. He was allowed to wear them the day before as a treat, and 'cried a little when taken off for tomorrow when he is to begin his career in earnest'.[9] Jane Austen's nephew, Edward, was about the same age or a little younger when he was breeched in jacket and trousers in 1796. Later his aunt asked for their patterns for the mother of another nephew.[10]

When Coleridge wrote of the breeching of his son Hartley in 1801 he appeared to be referring to the final stage, as he wrote of 'breeches'. Hartley was then between five and six. This was still an important occasion, certainly to Coleridge, and he believed that Hartley was aware of its significance. 'Hartley ran to and fro in a sort of dance to the Jingle of the Load of Money, that had been put in his breeches pockets; but he did not roll and tumble over in his old joyous way. No! it was an eager and solemn gladness, as if he felt it to be an awful era in his life'.[11] The money put in the breeches pocket was probably another detail of the ceremony at this time. Swords had by now disappeared from it, as they had from a gentleman's daily wear.

Breeching is referred to throughout the 19th century, but after 1820 it became less of a ceremonial occasion worthy of record. There was also an ambiguity about it when, from the 1820s to the 1850s, boys and men alike wore trousers; then there was a new division, with knickerbockers for childhood and trousers at nine or ten. As with the trousers of the late 18th century it was the knickerbockers, the move from the frocks shared with girls, which were significant. Some mothers were still as reluctant to make this change as Mrs Boscawen was in 1747. Elizabeth Barrett Browning wanted to keep her son Pen in his child's dress until he was twelve, but he was demanding 'proper trousers' when he was nine.[12]

A rare survival of a breeching ceremony was witnessed at Westerham in Kent in the 1890s. Mrs Reynolds, who was born in 1891, went as a child with her mother to attend an 'At Home-Breeching Party'. This was a tea party, 'But Mrs Edmunds wasn't smiling; she was looking rather miserable... Willy was brought in... he'd got lovely fair curls right down to his shoulders'. The first part of the ceremony was the cutting off of these curls. Then Willy went behind a screen and appeared 'a real little boy'. He was now dressed in a sailor suit. All the visitors were given a lock of Willy's discarded hair. When they reached home, Mrs Reynolds' father threw this 'lovely fair curl' of Willy's straight into the fire'.[13]

Boys and girls 1500-1900

Boys 1500-1650

In Peter Erondell's *French Garden* (1605) the Lady, who had supervised the dressing of her infant son (p 59), inspected the dress of two older sons, one of whom has 'almost attayned the age of nyne yeares, at least eight and a half':

> 'Doe you weare your cloathes gentleman-like? Where is your hat-band? And you, where is the cipres of yours? Have you taken clean shirtes this morning? Your bands be not clean. Why have you taken your wast-cotes? Is it so colde? Button your doublet are you not ashamed to be so untrussed? Where is your Jerkin? for this morninge is somewhat colde. And you also, take your coate, are you ungirt? Boy Neuf-a-bien, heere you [this to her son's boy-servant]... Goe fetch your Masters silver hatched Daggers, you have not brushed their breeches Bring the brush and brush them before me, Lord how dustie they are! They are full of dust, what stockings have you? Put on your garters embroidered with silver, for it may be that yee shoe goe forth with me, where are your Cuffes and your falles? Have you clean handkerchers? Take your perfumed gloves that are lyned. Put on your gownes untill we goe, and then you shall take your cloakes lined with Taffeta and your rapiers with silver hilts. Tye your shoes stringes. Well take your bootes, your boothosen and your gilt spurres!' [14]

Both swords and daggers were carried by gentlemen until about 1650. The ten-year-old John Petre had his rapier and dagger in 1559-60, but Frank North had only a sword in 1679.

A companion work, *The French Schoolmaster* by Claudius Hollyband, dealt with a less fashionable family. A boy of 1573 gets ready to go to school for the first time with the help of the maid, Margaret. He is the son of a tradesman.[15]

> 'Margaret, geeve me my hosen; dispatch pray you: where is my doublet; bryng my garters and my shoes; geeve me that shooyng horn.'
> 'Take first a clean shirt, for yours is foule...'
> 'Where have you layde my girdle and my inckhorne? Where is my gyrkin of Spanish leather? Where be my sockes of linnen, where is my cap, my hat, my coate, my cloake, my caipe, my gowne, my gloves, my mittens, my pumps, my moyles [mules], my slippers, my handkerchif, my poyntes, my satchell, my penknive and my bookes?'

Both authors were Huguenots who taught French in London. The dialogues were teaching exercises in French-English vocabulary, so give lists of garments for gentlemen's and tradesmen's sons, not a particular boy's dress. The Lady's sons have doublet, jerkin, gowns, waistcoats, coat and cloaks. The gowns are for indoor wear, taken off when the outdoor cloak is put on. The

jerkin was worn over a doublet, but the cold weather would have been the reason for the waistcoat worn beneath the doublet. The term coat here seems to be used for a jerkin.

Schoolboys, except for those at charity schools who wore clothes chosen by the founders, did not wear a school uniform. Boys who were apprentices or servants were often provided with clothes by their master; either clothes he thought fitting, or a uniform which identified the wearer as his servant. The dress of the London apprentices was further regulated by an ordinance of the Common Council (1582), that no apprentice should wear 'any apparel but what he receives from his master'. They were to wear caps, not hats. The material of their doublets was limited to 'canvas, fustian and sackcloth, English leather and woollen', and their breeches were to be of the same stuffs. They were not allowed to carry swords or daggers, only a knife.[16]

The dress of a Lancashire schoolboy of the middling class in about 1630 is revealed in accounts kept by the guardian of Nicholas Hartley. In 1629 he was between twelve and thirteen and was boarded at school, for there are payments for 'table and schoolage', for 'his keeping', or for 'his diet'; but after 1630 payments for schooling cease, although a Greek Grammar was bought for him in 1631. Between April 1629 and December 1630 he had a frieze jerkin and breeches made for him, lined with linen. The materials cost 7s 11½d; the making 1s 2d. Later he had a suit made of 3 yards (2.74 m) of 'codling coloured kersey', which cost 9s and was also lined with linen; this cost 2s 2d to make, with a separate entry for 'buttons, clasps, tape, silk, houlders, 1s 4d' and a girdle, 3d. A second length of codling-coloured kersey, this time 3½ yards (3.2 m), was bought for him, followed by an entry of 3s 'for making up his clothes'.

The suit was probably a doublet and breeches made up in kersey; the frieze jerkin and breeches were perhaps for everyday wear. He had linen for shirts; bands were separate entries, two at 5d, two at 7d each. Up to the end of 1630 he had six pairs of shoes costing 1s 6d, 1s 6d, 1s 8d, and two pairs of stockings at 1s 7d and 1s 8d. A hat cost 2s 6d and a pair of mittens 2s 6d; garters cost 2d. He had pens and an inkhorn, two purchases of paper, and a knife. Bows and arrows were also bought for him and money given him 'to give to shoote at the cocke'.[17]

MAIN GARMENTS

Doublets, jerkins

The doublet had been introduced into boys' dress while they were still in skirts. Worn with breeches, it took on a more definite adult style. It followed the same shaping and decoration, but was generally less elaborate in its trimmings and without the excessive

padding of many adult doublets. The bust of Francis Bacon at the age of twelve gives a good idea of a boy's doublet of the 1570s. It has the high standing collar of the adult doublet, but the ruff at the neck is a simple one, or perhaps just the frilling of his short collar. The collar, and the short, paned sleeves, over separate long sleeves, are both edged with short tabs, 'pickadills' (fig 115).

The doublet waistline became lower and pointed during the 1560s, and was given stiffening and padding. When John Petre, aged twelve, had a new doublet in 1561, bombast was included in its making and his clothes now grew richer. In 1562, 6 yards of changeable grograine silk at 12s a yard was bought for him, together with 4½ ounces of fringed lace at 22d the ounce; probably to make him doublet and hose.[18] The portrait of Sir Walter Raleigh with his son, Walter, illustrates the likeness and the difference between the doublets of men and boys (fig 116).

The doublet of the early 17th century had a higher waistline, the skirt was deeper with wide tabs, and it had a looser, easier fit (plate 4). During the 1620s and 1630s it was often cut in panes above the waist, revealing the white shirt or a coloured lining beneath. By the 1620s the fashionable ruff had changed to a falling ruff, then to a single fall cut straight in front to a semicircle and raised on a frame (frontispiece). By the late 1620s the stiffness had left it, and it fell as a collar, wide and lace-trimmed, over the shoulders, diminishing in size by the 1640s (plate 4, fig 117). A boy's doublet of the 1640s with linen collar and cuffs can be seen in the portrait of John Tradescant's son (fig 118).

Boys might have silk and velvet for dress wear, but more practical, harder wearing fabrics were general for everyday dress. Francis Willoughby had a doublet and slops of fustian in 1550, and a leather jerkin two years later.[19] Jerkins, worn fashionably over a doublet and then often sleeveless, were also worn unfashionably in place of it. They were made in different materials, but leather was frequently used. Nicholas Hartley had a frieze jerkin with his breeches in 1629, not a doublet. By this time the jerkin was no longer fashionable, but the term continued to be used for the sleeved jerkin or jacket of common wear. At a charity school in Bedfordshire founded in 1624, six poor boys who were to be taught to read, write and cast accounts were, like Nicholas Hartley, given 'jerkins and breeches of grey frieze (the latter lined with leather), stockings of blue yarn and hats with watchet or blue bands'.[20]

Gowns

Both John Petre and George Farmer, who was a ward of Sir William Petre and about the same age as John Petre, had sackcloth gowns in 1556, requiring 3½ yards at 2s 10d a yard. When John was ten in 1559, 3½ yards of 'new-coloured' cloth, costing 10s a

115. *Francis (or Anthony) Bacon,* 1568
The terra-cotta bust may be of Francis Bacon, b. 1561, or his elder brother Anthony, b. 1558. He wears a doublet with tabbed collar and tabbed edging to its short, puffed and paned sleeves which are worn with long detachable sleeves beneath. The frill of the shirt collar appears above the collar of the doublet.
Gorhambury House, St Albans Hertfordshire. Courtesy of Lord Verulam

yard, was bought for them for nightgowns; an undress, probably full-length garment.[21] Francis Willoughby also had a sackcloth gown in 1556, which was faced with fox fur and lined with lambskin. By the end of the 16th century gowns worn over doublets and breeches were disappearing from boys' dress.

Breeches
Breeches developed from the upper section of the long, thigh-length hose of the beginning of the century, and had many

116. *Sir Walter Raleigh and his son,* 1602

Sir Walter shows the full splendour of male fashion of this time. His son has plainer clothes with knee-length breeches and a doublet trimmed with braid. He wears a turn-down collar, not a ruff like his father, and carries a pair of gloves. His hat is in the fashionable style and he wears a sword in the same way as his father.

National Portrait Gallery, London

117. *Master Cecil,* miniature by John Hoskin, 1635-40
He wears a doublet of easy fit and traditional cut with a turn-down collar edged with fine lace. His doublet sleeves turn back at the wrist in the way shown in the mounting of the silk suit of 1650-60 (fig 121).
Burghley House, Stamford, Lincolnshire

fashionable variants. At first they remained part of the hose, short and inconspicuous beneath the doublet. Then, as the doublet shortened, they became a point of fashion and were often called *upper stocks.* They swelled into the pumpkin-shaped trunk or round hose; short and full, and often paned over material of a different colour. By the 1560s they had become a separate garment from the *nether stocks* or stockings, and 'breeches' gradually replaced the term 'hose' and 'upper stocks' for them. During the 1570s some were longer, and known as *Venetians.* They ended just above the

124
S^r John Tradescant his
Second Wife and son

118. *Hester Tradescant and her Stepson John* by E. de Critz, 1645
John Tradescant wears what was probably the dress of most boys of the mid-17th century, a loose fitting doublet or jerkin with wide loose breeches, not the more fitted breeches of fashionable wear; and his drab or grey suit is probably of cloth or worsted.
Ashmolean Museum, Oxford

knee, and were full and baggy or fitting closely to the thigh. For boys of the second half of the century this was the favoured style, and it was worn from the 1570s to the 1620s. In the Raleigh portrait (fig 116) the son wears these Venetian breeches; his father wears trunk hose with canions, a close-fitting extension worn between hose and knee.

Slops was used as a general term for full, loose breeches (fig 119). Venetians were closed at the knee, but open-legged breeches known as *Dutch slops* were sometimes worn at the end of the century, and in the 17th century. The breeches worn by John Petre and Francis Willoughby in the 1550s were referred to as slops, suggesting that they were full and loose. In 1556 John Petre had a yard of lace for his slops, and in the following year black linen was bought to line velvet slops for George Farmer.[22] Francis Willoughby had a matching doublet and slops of white fustian in 1550, and white kersey for 'upper stockes' in 1551.[23]

By the 1620s older boys were wearing breeches extending below the knee and close fitting: younger boys still wore the looser form.

Stockings

Cloth, cut on the cross to fit the leg, was still used for stockings, but from the 1560s both boys and girls were wearing knitted stockings, and the term 'stockings' was beginning to replace 'hose'. Stockings were hand-knitted in silk, linen thread or wool, in many different colours and often in decorative patterns or embroidered; but machine-knitted stockings became available as use of the stocking frame became general by the mid-17th century.

Garters were worn just above or just below the knee to secure the stockings, a decorative feature in fashionable dress of the early 17th century. Woollen stockings were worn for warmth, even by those who could afford silk; and by young boys rather more generally, although they too had their silk ones on occasion. A pair in the Middleton collection at Nottingham Museum is knitted in yellowish green silk, diagonally banded at the top, with embroidered clocks, and is small enough to have been worn by a boy.[24]

The Bedfordshire schoolboys of 1624 had stockings of blue yarn; Nicholas Hartley's stockings of 1629, and Edmund Verney's grey stockings of 1647, were probably of wool.[25]

There were also protective stockings worn over silk ones, stirrup hose which were footless with a strap under the instep, and boot hose which were footed, worn inside riding boots.

The Lady in Erondell's dialogue (p 154) asked her son what sort of stockings he had, and told him to put on his garters embroidered with silver, 'For it may be that yee shall goe forth with me', and to take his boot hose. Boot hose were made of strong material, or knitted in thicker wool or linen thread. They might have an attached top of lace-trimmed or embroidered linen to fold over the top of the boot.

119. Boys' breeches, 1575-6
The short full breeches of these boys may be bombasted (padded). Their doublets or jerkins are without skirts at the waist. Stockings which are now separate are held up with garters of tied braid or ribbon.
G. Turbervile, *The Book of Hunting*, 1575-6

Shoes, boots

The shoes of the early 16th century had square toes which rounded after the 1540s and might be high or low on the instep. Heels were flat but cut a little higher by the end of the century. Shoes were made of leather, cloth or silk, particularly velvet. Slashed or pinked decoration was popular, particularly on leather shoes, throughout the century.

The rounded toes continued until the 1630s, when they became square again and heels became higher. From the late 16th century shoes were open at the sides, and fastened with latchets secured by bows of ribbon through holes in a high narrow tongue. These ribbon fastenings grew into large rosettes or 'roses' in the early 17th century (fig 113), but the simpler bows returned before 1650. The 'red dancing pumps' bought for the Howard children in 1612-13 were light heelless slippers.[26] Leather of different colours was used; fabric was generally limited to indoor slippers. The shoes of boys like Nicholas Hartley were probably strong leather ones.

During the 16th century boots were worn for riding, but not generally for walking until the 1590s. There is no entry of boots for the eight-year-old John Petre, nor for Francis Willoughby; nor were any bought for Nicholas Hartley while he was a schoolboy. Boots of soft leather, with turn-down tops and wrinkling down the leg, became fashionable early in the 17th century. Sometimes the tops were turned back again to stand out like a cuff. These would have been worn only by older boys. Boots of stouter leather were worn for serious riding.

UNDERCLOTHES, NIGHTWEAR

Shirts were the main, and often the only, undergarment. In the first half of the century they were cut low at the neck, but from the 1560s were gathered into a band fitting close to the neck, and edged with a narrow frill visible above the standing collar of the doublet. Towards the end of the century, from the 1580s and into the 17th century, a small turn-down collar, occasionally worn by men, was often worn by boys.

Shirts of the early 17th century were cut with a turn-down collar, with the neck drawn together by a braid with knotted or tasselled ends. From the middle of the 16th century shirts were embroidered at the neck, front and sleeves, often in black or red silk, but in the 17th century this was more often white embroidery with lace edgings and insertions.

Shirts were made of linen, but in many different qualities. Francis Willoughby had three ells of holland for shirts at 1s 5d an ell in 1550, and two and a half ells of linen at 1s 6d in the following year.[27] The 3½ yards of linen cloth which Nicholas Hartley had for shirts in 1629 cost 2s 11d. Drawers were worn by men in the early

17th century, and probably also by boys, but earlier evidence is elusive. Entries of material 'for a lining' for breeches may sometimes be this separate garment, not the actual sewn-in lining of the breeches. Waistcoats were an occasional undergarment, worn for warmth under the doublet.

Shirts worn at night were probably similar to the day shirts, but plainer. Nightgowns were not gowns worn in bed, but were put on when getting up; as dressing gowns, or as house gowns, worn without a doublet over shirt and breeches. Linen nightcaps were worn in bed by boys as well as by men, but the velvet nightcap bought for Francis Willoughby in 1551 was not likely to have been worn in bed. This would have been indoor wear for warmth.[28]

OUTDOOR WEAR

Bonnets, caps, hats

The main headcovering in the first half of the century was a cap, with a flat crown and narrow brim, horizontal or turned back off the forehead. Caps were made in silk, particularly velvet, and cloth; there were also knitted caps. The crown of the cap grew higher in the middle years of the century, and the brim narrower. Francis Willoughby had a taffeta hat costing 5s in 1552, and in 1557 John Petre and George Farmer had taffeta hats at the same price. In the same year two cloth caps were also bought for them at 1s 4d each, probably for everyday wear.[29] In the second half of the century the term cap was used less for fashionable wear, as the form itself became old fashioned and limited to common wear.

Stiffened forms of the high crown hat were the main style of the second half of the century, and were worn until the mid-17th century (frontispiece); the brim, which had been of medium width, became wider from the 1620s. From the mid-16th century beaver was the most fashionable fabric for hats, with felt for more general wear. Silk fabrics continued to be used, mounted on a stiff foundation.

Feathers were a popular trimming. Plainer alternatives were ribbons or hatbands, although an embroidered or jewelled hatband could also be a mark of wealth and fashion. Boys' hats of the 17th century were of an impressive size. Francis Willoughby had a felt hat costing 2s 'for worke dayez' in 1556, and in 1558 'a knytte cap' which cost 10d.[30] In Hollyband's dialogue of 1573 (p 154) the schoolboy lists, 'my cap, my hat'.

From the 1570s a large number of boys were obliged to wear a knitted cap. A law was passed in 1571, partly to help the English cappers and the woollen industry, who were suffering from the increased use of felt hats, but also as a sumptuary restriction. It required every person over seven years of age to wear on 'sabbath and holydays upon their head a cap of wool knit, thicked and dressed in England... except maids, ladies, gentlewomen, noble

personages and every lord, knight and gentleman of twenty marks land and their heirs and such as have born office of worship in any city, borough, town, hamlet or shire'. This covered most apprentices but the 1582 regulations for London apprentices went further, forbidding them to wear hats, and allowed them only these woollen caps, 'without any silk in or about the same'. The 1571 law was repealed in 1597; the prohibitions of the London apprentice regulations were revised in 1611.[31]

Cloaks, coats

In the first half of the 16th century the gown was the main outdoor garment, and cloaks were worn only as an extra travelling garment. By the second half of the century cloaks were taking the place of the gown, and continued to be worn into the second half of the 17th century. There were two main forms; a short cloak reaching to the hips, and one reaching to the knees or below. They were circular or semi-circular in cut. The short cloak was made in many different materials and was lined and braided; the long cloak was more often of cloth, and usually plain.

Coats as upper garments of outdoor wear had no very clear distinction from jerkins, although for boys before breeching a coat might be a full length main garment. Francis Willoughby had half a yard of rat-coloured cloth for a coat, lined with an ell of cotton, and a taffeta coat, and a damask coat in 1550. In 1553 he had 2¾ yards of black frieze 'for a coate and hosen to ryde in'. Both coats and gowns, but no cloaks, were made for him between 1550 and 1558. John Petre and George Farmer each had a cloak and coat of frizado at 10s a yard. Lace (braid) and a dozen buttons were bought for John's cloak, and one and a half dozen buttons and black silk for buttonholes for the coat. In 1562, aged thirteen, he had another cloak of frizado, from 1⅞ yards of material at 9s a yard.[32] This was a warm, napped cloth, of better quality than frieze.

Hollyband's schoolboy had coat, cloak and cape; that is a coat, and both long and short cloaks (p 154). Erondell's nine-year-old boy had a cloak lined with taffeta.

Gloves, mittens

Gloves of the later 16th and early 17th century could be elaborately decorated, but there were plainer ones for travelling and working wear. They had either short cuffs or long gauntlets and were made of different kinds of leather, also of silk and velvet. The cuffs and gauntlets of leather gloves were often faced or lined with silk and, in the late 16th century, often cut into long tabs, and fringed. Many of the more decorative gloves were designed to be carried rather than worn (frontispiece). They became plainer in the mid-17th century.

Francis Willoughby had a pair of furred gloves in 1558 which cost 5d; gloves for warmth, not for show.[33] Hollyband's schoolboy had both gloves and mittens. The boy of Erondell's dialogue, dressing to go out with his mother, was told 'Take your perfumed gloves which are lined' (p 154).

Girls 1500-1650

In the 16th and 17th centuries girls of the higher and rising classes were sent to finish their social education with a more exalted family. In 1555 Thomasine Petre, daughter of Sir William Petre, lawyer and court official went, when she was about twelve, to the household of the Marchioness of Exeter. She travelled, with servants in attendance, from London to Hampshire, riding pillion on a new saddle bought for the journey. She took with her some new clothes bought for the occasion.[34]

She was probably wearing her new cloak and safeguard of broadcloth, with hat and muffler, which was a protective wrapping round neck and chin. She had two new gowns, one of black damask, the other of worsted, and a kirtle of russet. Blue silk camlet sleeves had been made for a gown; which may have been for a gown of blue camlet which had been bought earlier. She probably took with her a kirtle of white damask, and a petticoat of red kersey, bought for the wedding of her half-sister two months earlier. Another pair of sleeves, of white satin, was included with the new clothes.

In the early 16th century the gown was worn over a kirtle; both were full length garments. In the second half of the century the kirtle became a bodice and skirt, and the term 'kirtle' might then refer to the skirt only.

Thomasine's head dress was a French hood, with billiments of black velvet and two crepins. This may have been her first French hood, for billiments of black velvet and white satin had previously been bought on their own for her and her younger sister. She also had a waistcoat and matching apron of tawny saye, a farthingale, two pairs of stockings, and black ribbon for girdles. No new shoes appear on the list. Her other equipment was a comb, a brush, pins and an inkhorn.

There is a gap of a year in the accounts of Sir William Petre after the end of 1555. The more detailed, but only surviving, volume of Lady Petre's accounts runs from December 1556 to December 1557, when five new gowns were bought for Thomasine, now perhaps back home. These include a cassock, made of worsted and furred; probably a loose gown worn for warmth with the main dress, or worn informally instead of a fitted gown. The other gowns were of satin, russet damask, grogram camlet, and English worsted. The russet damask gown took 11 yards of damask at 10s 4d a yard and

cost 9s to make; a farthingale of russet fustian, bought at the same time, must have been to wear with it. This was the most costly gown she had until clothes were made for her marriage, eighteen months later, when she was not quite seventeen. The bodice was now a stiff cone shape above a full skirt, supported by a farthingale beneath.

The stiff forms of 16th century dress continued until about 1615, when the farthingale ceased to be worn beneath the skirts, which still fell full, but less stiffly from a higher waistline. The bodice kept its pointed shaping, but the waistline rose in the 1620s, and a new style evolved with a full, flowing skirt of rich but plainer fabrics and restrained decoration.

The portraits of Van Dyck have preserved this style as the dress of the 1630s and 1640s, but there were many variations on the theme. Those who were painted by Van Dyck did not wear dress quite like it all the time. Not only were there degrees of dress in society, but different degrees of dress according to occasion, which created variants of the current style. Girls might wear fine dress in accordance with family status for their portraits and for special occasions, but would have some plainer clothes for everyday wear (fig 120).

Margaret Hartley's clothes, bought for her between 1629 and 1639, were limited to woollen fabrics and linen accessories. She was the sister of Nicholas Hartley (p 155). Like him, she had board and lodging paid for her but, unlike him, no payments for schooling. Her main garments were of kersey; liver-coloured, musk-coloured, quince-coloured, tawny and mixed kersey, priced at between 2s and 3s a yard; the prices increasing slightly between 1629 and 1639. There are general entries for making her clothes, which usually cost 3s, each taking five or five and a half yards of kersey; but also for a coat and waistcoat at 1s 2d, and a 'mixte sute', which was probably another coat and waistcoat, and cost 1s; the coat here being a skirt or petticoat. Two and a quarter yards of 'watchet baies' may have been for another petticoat or under-petticoat. She was plentifully supplied with linen for smocks, bought at regular intervals. Small amounts are repeatedly entered for coifs, cross-cloths, neckcloths, 'handkerchers' and bands. She had several pairs of shoes and stockings entered without detail, except for the prices of 2s to 2s 4d for shoes and 1s or 1s 5d for stockings. She had a 'gr. apron' costing 1s 10d. This was probably a green one. She also had a hat.[35]

MAIN GARMENTS

Gowns, kirtles, bodices

As they grew out of childhood, girls of the early 16th century wore a gown over a kirtle. By the mid-16th century the gown became the main garment, leaving the kirtle as a partly visible underskirt.

120. *Miss North* by J.C. Meyern, 1649
Her dress shows the change in line and ornament which gave a new character to dress in the 1640s. This dress is of greenish-gold silk with silver braid trimming and appears to have hanging sleeves. Apron, collar and cap are edged with lace and the cap is also trimmed with red ribbon. A strand of hair is brushed from the forehead over the cap.
By kind permission of the Lord Braybrooke

An outer garment continued to be called a gown, although it was also called a cassock. In 1556 Lady Petre's account book had an entry 'For furring a gown', followed by 'skins for the same cassock'. Thomasine Petre, at fourteen, had a cassock of cloth furred with black coney skins, also a worsted gown which was furred. When her younger sister Katherine had a furred gown in 1557 it was called a 'nightgown'.

The close-fitting bodice of the main garment was cone-shaped, and the skirt was spread over the cone-shaped framework of a farthingale. Thomasine Petre had a farthingale when she went to Lady Exeter, and her sister Katherine also had one when she was about thirteen.[36] Two yards of buckram and red cloth were bought for Margaret Willoughby's farthingale in 1550, and the next year another was made of red russell bound with red cloth.[37] In 1593 'a vardingale for m/res Win Bacon', then fourteen, cost 3s 4d.[38]

The skirts of the 1550s and 1560s were open in front to reveal a contrasting kirtle, or a front panel attached to a plain back section. Margaret Willoughby had three yards of black russell for a kirtle in 1550, and Thomasine Petre had three yards of russell for one in 1557. Margaret Willoughby was given a kirtle of black velvet by the Duchess of Suffolk in 1553. With her red russell farthingale of 1551 she had a damask gown with satin sleeves. Separate sleeves were a feature of women's gowns for much of the 16th century. They wore full sleeves beneath the wide gown sleeves of the early 16th century, and sleeves fitting to the wrist below short, full sleeves in the 1560s and 1570s. These sleeves were often of contrasting material to the gown but might match the material of the kirtle. Thomasine Petre's damask gown of 1557 had sarsnet 'for pulling out of sleeves' through holes made in the sleeve. Both Margaret Willoughby and Lady Petre had sleeves knitted for them. Katherine Petre had a gown of russet-coloured taffeta, but also a gown of sackcloth which cost only 4s 6d and must have been for everyday wear. Margaret Willoughby had a gown of damask in 1550, and another of russell, a much less costly fabric, in 1552.[39]

By the 1580s the bodice of the gown was often open in front over a stomacher which matched kirtle and sleeve. By the 1590s it had a fitted bodice attached to the skirt, which now had a circular instead of a cone-like spread, a new shaping of the farthingale. This style lasted until about 1615 (fig 113). Stiffness was by then leaving the skirt and by 1620 the waistline was rising, and the shaping of the bodice changed. The high-waisted bodices of the 1620s and 1630s had a stomacher, or a stomacher-shaped front, and some had the same tabbed skirts as doublets, and the same paned sleeves. By the 1640s the tabbed skirt was disappearing and the bodice lengthened, keeping the pointed line of the stomacher front. Sleeves, which had become full in the 1580s, fell back to the arm again in the early 17th century. By the 1620s they were full, loose and elbow length, but became longer and straighter in the 1640s (fig 120).

In 1592 a new gown was made for Winifred Bacon, aged fourteen, one of three daughters of Sir Nathaniel Bacon of Stiffkey, Norfolk, half-brother of Francis Bacon. It was remade from a gown of her mother's, but the materials supplied for it, together with its farthingale and petticoat, show a girl of this age, from a county family, quite lavishly dressed.[40]

ij elles of blacke taffata to make m/res Win a gowne that was my m/res	xxiijs	iiijd
five yardes of yellowe buffin to make m/res Win a petecote	vjs	viijd
ij ounces di. of silver twist for m/res Win her goune	xvs	ixd
ij yardes q/ter of silver edginge lace for hir gowne	iijs	
di. ounce of whight silke		xiijd
an ounce of black silke		xxijd
a vardingale	iiijs	ijd
draweinge m/res Wins gowne		xviijd
paid to the Imbroyderer for working the back of m/res Wins bumbasye gowne	ijs	vjd
a q/ter & a drame of silver oes and purle to it	ijs	iiijd
for sleave silke to it		xvd
a q/ter of silver to it		viijd

The neckline of gowns of the early 16th century was low; it was cut in a horizontal line from shoulder to shoulder, and worn with or without a filling. By the mid-16th century the squared opening had become much narrower and was filled with a decorative partlet, which also had a standing collar. Margaret Wiloughby had 2 ells of linen at 4s the ell to make 'frose kerchers, sleeves and partlets' in 1550. She also had 'bone lace for her neck' in 1550.[41] Katherine Petre had 'bone lace for her partlet' in 1557, and Thomasine a more elaborate one of black and gold lace, bought at the same time as the gown of russet damask, perhaps to wear with it.

The small ruff on a partlet, or worn at the closed neckline with a high standing collar, developed into the wide fashionable ruff worn by men and women in the 1570s and 1580s and, on a smaller scale, by girls. By the 1590s, girls had a neckline open at the front, with a fan-shaped ruff rising at the back; or with a single turn-back collar, which might be stiff and supported on a frame. At its simplest this could be the collar of a smock. In 1612-13 Mary Howard, aged about twelve, had 'a rebato wyer' to support her collar.[42] Small cuffs, matching the ruffs of the 1570s and 1580s, were worn at the wrists, followed by turn-back cuffs of lace or lace-trimmed linen.

The neckline was cut low and square in the 1630s, with deep, laced collars or plain neck kerchiefs over it (plate 4), but different versions of the ruff continued to be worn; round ruffs and falling ruffs in the 1620s, and an oval ruff, wide at the sides, in the 1640s.

Informal dress of the late 16th and early 17th centuries was a waistcoat, that is a front-fastening jacket, worn with a petticoat or skirt. Elizabeth Coke, who died in 1627, left many gowns, kirtles, bodices and petticoats, amongst them a 'demothy petticoate and wastcoate, wrought with coloured Cruell', and another 'wrought with black'.[43] A number of these waistcoats or jackets survive, though fewer of the petticoats: many bodices probably did not have matching petticoats. This informal style was probably worn

more generally by girls, often with waistcoat and petticoat of plain fabric, like Margaret Hartley's (p 166). Sir Oliver Boteler ordered waistcoats and petticoats for his nieces in 1631;

> 'We have not in these days any coloured garments worn but in petticoats and waistcoats. For the name and quality of the stuff, let it suffice that I approve of it; for the quantity, 21 yards, which is thought by our council will make 2 petticoats for my nieces Ursula and Cicely, being allowed 6 breadths in the petticoats, which will be near as full as my wife's. The taffeta is intended to line the sleeves and skirts of the waistcoats, which is also to serve for the trimming, it being turned over with an edge on the panel of the sleeves and skirts.' [44]

The material for these waistcoats and petticoats was probably worsted, a finer fabric than the kersey of Margaret Hartley's clothes, and they were lined and faced with silk. Henry Oxinden bought stuff for his wife and two daughters in London in 1647; 'I wrote a letter to thee of some stuffe I sent for my two daughters, but since Peg is so refractorie, let her wear her old clothes; the stuffe is an excellent stuffe and much worne, though formerly in fashion'. Peg was twelve years old.[45] In 1647 Elizabeth Verney, another twelve-year-old and Sir Ralph's younger sister, who had a dress allowance of £12 a year, did not think she should wear anything but silk; 'she thinks much of wearing anything but silk... soe I doe nott see butt one gowne will cost more than halfe that money... all heares keepes their daughters in silk'.[46]

Hoods, caps

Young girls of the early 16th century often wore their hair loose with a lace, fillet or billiment to keep it in place. *Billiments* were plain bands of silk or velvet, probably slightly stiffened, worn alone or as borders to hoods. An upper billiment was attached towards the back of the hood, a nether billiment framed the face.

The hood was stiffened in the angular form characteristic of the English hood of 1500-40. In the mid-16th century this form was replaced by the French hood, with its curved billiments set well back on the head, which continued to be worn until the 1570s. It was a French hood which was bought for Thomasine Petre when she went to live with Lady Exeter. Earlier that year when her half-sister Dorothy was married, white satin and black velvet billiments had been bought for her and her sister Katherine. Thomasine had another French hood with upper and lower billiments in December 1556, and a year later a more expensive one, with its white satin and black velvet billiments enriched with goldsmith's work costing 15s. With it was a crepin costing 12s. There were crepins with her other hoods, but much less expensive ones at 6s each. *Crespins* or *crepins* were fitting caps of fine lawn or netted thread, worn under a hood. This more expensive hood of 1557 was a sign of her growing up, of readiness for marriage.

Margaret Willoughby was probably at the same stage in 1555 when she was about to go to Hatfield, to the household of Princess Elizabeth. She had a hood with 'an upper abylement, a nether abylement and a crypen' costing 12s 6d, and a *bongrace* at 5s 8d; a length of fabric attached to the back of the hood, which could be brought forward to project over the face to shield it from the sun. She also had a muffler. In 1552 and 1553 she had a caul and a voluper. A *caul* was a closely fitting cap of net and the *voluper* a kerchief of white linen. Both could have been worn with a hood or as separate head coverings. Katherine Petre had two cauls in 1557, a French hood, and a second hood and billiment of white satin. She also had a cornet, a variant of the bongrace. Thomasine and Katherine Petre and Margaret Willoughby all had head laces, hair laces, or tape for hair laces and a fillet, which could have been either to secure the hair when it was worn loose, or to keep it in place beneath the hood.

Small amounts were paid for 'frose pastes' for both Katherine Petre (3d in 1557) and Margaret Willoughby (two for 4d in 1550), which were probably the foundation of a billiment or edging for a hood.[47]

From the 1570s the hair dressing changed, and was dressed wide each side of the head. The hood became a cap of light fabric over a wire frame, shaped in two curves to a central point in front. By the end of the century this had diminished to a head ornament for dress wear or to a simple linen coif, embroidered and lace trimmed. In 1620 John Coke bought 'a crewel coife' for his daughters, Bess and Anne.[48] By 1640 girls might be bareheaded with knots of ribbon in their hair, or wore caps well back on the head revealing the hair, now often falling loose to the shoulders (plate 4).

Aprons

At the end of the 16th century aprons became part of fashionable dress, and elaborate aprons of linen and lace continued to be worn until the 1620s; then plainer ones of linen, lace edged, were fashionable until the mid-17th century (fig 120).

Aprons were worn by working women and children as practical and protective garments, whether they were fashionable or not. Thomasine Petre had an apron of tawny saye with a matching waistcoat in 1555. John Coke bought three blue aprons for his daughters in 1623, and Margaret Hartley had a green one in 1636.[49]

Stockings

Tailored hose of woollen and linen cloth were worn to the middle of the century. Margaret Willoughby had an ell of kersey to make her hose in 1550, and another ell in 1551, costing 4s 4d and 5s.[50] An ell would probably have made at least two pairs. Thomasine

Petre had a pair made of frieze in January 1557, although other stockings recorded for her and her sister Katherine were knitted. Some were also dyed but the colour is not given, nor whether they were knitted from wool, thread or silk. The usual cost for knitting and dyeing was 4d a pair.

Coloured stockings were fashionable from the second half of the century. Winifred Bacon had a pair of 'morrye' stockings dyed in 1593, and a pair of watchet stockings which cost 4s in 1594.[51] Stockings were regularly bought for Margaret Hartley between 1629 and 1639, costing 1s 4d and 1s 5d a pair, but there is no detail of the yarn.

Shoes

Shoes worn by girls were similar in shape to those worn by boys, flat with square toes at the beginning of the century, the toes rounded by the mid-16th century. During the first half of the century they were cut high on the instep and were without fastening; or cut low with a strap over the instep. During the second half of the century they were cut with a narrow tongue and straps from each side fastening to it. Heels were by this time slightly raised with a wedge; by 1600 a low square heel appeared which, waisted and a little higher, was worn until the middle of the 17th century.

Shoes were of leather, cloth or silk, especially of velvet. Lighter slippers or pumps had thin soles and were heelless. Shoes were decorated by slashing and pinking for much of the century. The shoe-strings or ribbons fastening the shoes were, by the end of the 16th century, concealed beneath decorative rosettes (fig 113).

Girls seem to have needed a large number of shoes. From December 1556 to December 1557 Katherine Petre had seven pairs at 7d a pair, and one pair of slippers at 8d. But of all the shoes made for her and her sister Thomasine, only once is the fabric noted: for the shoes made for Thomasine at her marriage at sixteen, which were velvet and cost 2s. Margaret Willoughby had shoes costing 7d or 8d a pair.[52] Margaret Hartley had eight pairs between 1629 and 1639; hers were priced between 2s and 2s 4d.

UNDERCLOTHES, NIGHTWEAR

Smocks are not listed amongst the garments bought for the women of the Petre family. A good deal of linen was bought, so it is likely that these were made at home. One of the surviving women's smocks of the late 16th century is said to have belonged to Dorothy Wadham, Thomasine and Katherine Petre's half-sister, who was married in 1555 to the founder of Wadham College, Oxford, where it is preserved. Smocks which survive are embroidered and lace trimmed. Plainer smocks would have had less chance of survival.

When six ells of linen cloth were bought for Margaret Willoughby in 1550 an ounce of 'Blacke counterfet Spanyshe Silke' was bought with it, which was probably for embroidery on the smock, at neck and sleeves.[53] An embroidered or lace-trimmed neck on a smock, and embroidery on the sleeves, would have served the same purpose as separate sleeves and partlet.

The smocks were cut long, with side gores; the cut of the neck changed from a low, wide neckline early in the century to a high neck in mid-century, and then to a low square opening, or a short front opening with a turn-down collar; the sleeves were narrow or full according to the changing shape of the outer sleeves.

The accounts of Margaret Hartley show that in the ten years from 1629 she had sixteen new smocks. Generally 5 yards made two smocks, each smock costing between 2s and 2s 9d, the price rising with the years. Lace was bought to edge two of them on one occasion.

Bodices

During the 16th and early 17th centuries the term *bodice*, or *a pair of bodies*, was used both for a separate stiffened undergarment and for the bodice of a kirtle or gown, which might also be stiffened with buckram or boning. A pair of bodies was a bodice in two sections, joined at back and front or at the sides; later, with lacing only at the back or front, the plural bodies became the single bodice. The undergarment was made of linen, quilted and stiffened with whalebone, but leather bodies were also made for girls.

A pair of 'leather bodies 3s 8d' was made for Mary Howard in 1618, when she was fourteen.[54] Margaret Hartley had a 'Paire of bodies' in 1634. Hers were made of sackcloth and boned, and cost 3s 4d.

Petticoats

Petticoats were worn beneath kirtle and gown, either from the waist or with 'upperbodies'. In 1555 white kersey, dyed red, was bought to make petticoats for the Petre children, Thomasine and Katherine. In 1556 Thomasine had red Bruges satin for the upper bodies of two petticoats. Margaret Willoughby had a petticoat of red broadcloth, with half a yard of red russet 'for upper bodies for the same 8d'.[55]

Nightwear

Smocks which were worn as sleeping garments were probably plainer than the embroidered smocks of day wear, which might be partly visible. Many people probably wore the same smock in bed that they had worn during the day. The head was covered with a nightcap, usually of linen, or with a handkerchief. Margaret Willoughby had 2 ells of holland cloth to make her night rails and

night kerchers.[56] *Night rails* were short capes to cover arms and shoulders. Nightgowns were not worn in bed, but were dressing gowns, or house gowns for informal domestic wear.

OUTDOOR WEAR

Hats

Until the mid-16th century women and girls wore hats when travelling, but rarely otherwise. The only hat bought for Thomasine Petre was when she set out on her journey to Hampshire in 1555. One was bought for her sister Katherine two years later.

By the second half of the century hats were more generally worn. They had either a low, soft crown and narrow brim, or a taller crown; and were mostly of silk, especially velvet. Plain felt or beaver hats with tall stiff crowns and brims were a less fashionable style, and there were also country hats of plaited straw, but tall-crowned hats became fashionable for women and girls by 1600; and brims became wider in the 1620s and 1630s. By the 1640s soft hoods were the fashionable wear, but the tall hat remained in middle class wear. Margaret Hartley's hat, bought for 3s 6d, was probably of this kind (p 166).

Cloaks, safeguards

A cloak was the usual outdoor garment for women and girls. Thomasine Petre had one in 1555 which, with a safeguard, took 3 yards of broadcloth. These two garments were generally worn together for travelling on horseback. The safeguard covered the skirts of the wearer, and the cloak the upper part of the body, overlapping the safeguard. Margaret Willoughby's cloak of 1551 was probably also of cloth; it was 'garded with velvet'.[57] Winifred Bacon had a cloak made of a yard and three quarters of green kersey, costing 8s 1d in 1593.[58]

Mufflers, masks

Thomasine Petre had a muffler of black velvet for her 1555 journey, and Margaret Willoughby had one made at the same time as a hood in 1554. A velvet mask was bought for Mary Howard in 1619, and John Coke bought two green masks for his daughters in 1620.[59] Masks and mufflers served the same purpose, to protect the face and throat from the weather.

Gloves

In the second half of the 16th century and in the early 17th century, gloves were a decorative accessory for women and also girls. Both Thomasine Petre and her elder half-sister Elizabeth had gloves in 1554, recorded without detail; a pair of furred gloves bought in 1557 may have been for Thomasine.

Boys 1650-1750

Dress, which had become looser and plainer during the 1640s and 1650s, began to show more lavish trimmings by the 1660s. Looped ribbon appeared on the short fashionable doublets and on the breeches. John Evelyn, in *Tyrranus on the Mode*, 1661, wrote scornfully of the quantity of ribbon looped round the waist of breeches and in shoulder knots: 'It was a fine silken thing which I spied walking th'other day through Westminster Hall that had as much ribbon about him as would have plundered six shops and set up twenty country pedlars. All his body was dressed like a Maypole or 'Tom-o'-Bedlam's cap'. The breeches of these be-ribboned suits were usually the wide-legged 'petticoat breeches' which a friend of Samuel Pepys accidentally wore with both his legs through one leg of the breeches, 'and went so all day' (6 April 1661). Most breeches, though open and tubular, were less skirt-like.

In 1655 Francis Throckmorton, just entering Cambridge at fourteen or fifteen, bought a suit and cloak from a Cambridge tailor, J. Angier, a relative of Samuel Pepys, for £9 1s 9d. A few months later he had a second suit and cloak costing £8 7s 6d, and cloth for another coat, 'a close coat'; he also had 7 dozen buttons for it, and a waistcoat of scarlet serge lined with tabby silk and trimmed with silver lace, buttons and galloon. In the following year there was another suit from Angier, and shoes of Spanish leather, boots, slippers, jersey stockings, stirrup stockings, riding boot hose tops, shoe-strings, bands and nightcaps.[60]

In 1650 John Knott was apprenticed by the overseers of Goldington, Bedfordshire, to a London silk weaver. According to custom the parish provided him with two suits, one for Sundays and one for workdays. At the end of his apprenticeship his master would in turn provide him with two suits, and in this case a cloak as well. The parish of Goldington paid,[61]

'for his first suet of Clothes with all materials	00 12 07
2 shirts a pare shoes and a pare of stockings all	00 07 10
for his second suet	00 11 06
for his Cloake	00 15 07
Darling making his two suets and his Cloake	00 07 06
more for 2 shirtes and a pare of hose at London	00 06 06'

A boy's suit in pink silk in the Victoria and Albert Museum has a doublet with short tabbed skirt, with eyelet holes for attaching its looped ribbons, and short wide breeches, open at the knee, with fly front (fig 121). It was probably a suit like this that John Verney, aged thirteen, was wearing in 1651; but his was of worsted, and he needed a new one, 'for the summer is farre spent, so is his stufe suit'.[62]

121. Boy's suit, pink silk, 1650-60
A short waisted doublet was worn in the 1650s. This one has slit sleeves to turn back. The open breeches are gathered onto a waistband and have a fly front fastening with buttons. The breeches hook on to the doublet with metal rings beneath the short skirt. The eyelet holes on the short skirt of the doublet were probably for decorative ribbon loops.
Victoria and Albert Museum, London

The portrait of Garton Orme (1696-1758) is of a boy of fashion *c.* 1708. He was between twelve and thirteen (fig 122). His coat shows the new line of the early 18th century, with the skirt flared out from the hip and pleats in the side vents. He has a sword decorated with a knot of ribbons, the distinguishing mark both of his gentility and his adult status. But he appears to be wearing his own hair, which reveals the boy rather than the young man. Wigs had been conspicuously fashionable for men from the 1650s, and older boys were also wearing them by the early 18th century.

122. *Garton Orme*, 1695-1750 by J. Richardson
This was probably painted *c.* 1708 when he was about twelve years old. The blue silk coat with silver buttons and braid is adult fashion of the early 18th century. Breeches are at this time invisible beneath the long coats and the waistcoat is only a little shorter. The deep cuffs and large pocket flaps are characteristic of the early years of the century, and so are the rolled stockings, the cravat and the turn-back tongues of the shoes showing the red lining which matches the heels. The sword has a sword knot of ribbon to match the coat.
Holburne Museum, Bath

At his age boys had to begin to consider their clothes. Lord Chesterfield's son Philip was thirteen when his father wrote to him with advice, in 1745; 'Dress is a very foolish thing; and yet it is a very foolish thing for a man not to be well dressed; according to his rank and way of life; and it is so far from being a disparagement to any man's understanding that it is rather a proof of it, to be as well dressed as those whom he lives with'. By 1747 Philip was passing out of boyhood, as his father recognised; 'If I am rightly informed, I am now writing to a fine gentleman, in a scarlet coat laced with gold, a brocade waistcoat and all suitable ornaments'.[63]

MAIN GARMENTS

Suits

The term suit was used in the 16th century for two or more matching garments or accessories. By the beginning of the 18th century it meant a suit of coat, waistcoat and breeches, or any two of the three garments. During the 1660s doublets and jerkins had become longer and looser, with the breeches almost invisible beneath them. Doublet and jerkin became coat and waistcoat.

Doublets, waistcoats, coats, breeches

The earlier forms remained a little longer in common wear. From about 1700 the side vents of the coat were cut obliquely with stiff pleats, which swung the skirt of the coat out from the hips. The waistcoat had the same line, but without the pleating. Both coat and waistcoat were generally cut high to the neck without a collar. Garton Orme's coat shows this fashionable style; full skirted, collarless, with loose sleeves and large cuffs. There were alternative shapings of narrower sleeves and small cuffs, closed or open; that is with a slit at the outer arm (fig 114).

Waistcoats were usually made without cuffs, with a slit at the wrist. Harry Furnese had silver lace for his waistcoat in 1726, when he was ten or eleven, and the following year three and a quarter yards of green satin were bought, 'for a waistcoat for Harry 1.17.0'.[64]

Coats had buttons to the waist or to the hem. How many were fastened, or left undone to show the shirt and waistcoat, was a changing point of fashion. Breeches now fitted more closely, reaching the knees; with the skirt of the coat unfastened they were again visible. Pockets were vertical in the late 17th century, then became horizontal in the early 18th, at first set low with large flaps. Waistcoat pockets matched those of the coat, but were smaller.

A suit of 1745 in Brighton Museum (fig 123), probably a boy's first suit, shows the fashionable dress wear of a young boy. The suit is of coat, breeches and waistcoat. The coat has two pleats in each vent; the cuffs are smaller than those of early 18th-century

coats. The waistcoat is sleeveless, the more usual form by the mid-18th century, and there is also an under-waistcoat of white linen. The breeches have a centre front opening with three-button fastening, and side seams open at the knee, also fastening with three buttons. There is a button each side on the waistband to fasten onto tabs on the inside of the waistcoat, through slits in the linen under-waistcoat. This device to keep the suit in place is not found on men's suits. Nor are the two pockets at the front found on adult breeches of this time.[65]

Everyday suits were in plain materials; cloth, worsted, strong cotton or linen, or mixed fabrics, and were looser and simpler in cut. Some had the turn-down collar of the informal frock. Many boys did not wear suits but a coat, or sleeved waistcoat, and breeches of different fabric and colour. Boys of all classes wore leather breeches. George Brudenell, aged ten had buckskin ones.[66]

Neckwear

In the 1660s boys wore small square falling collars or bands, plain or lace-edged. Francis Throckmorton spent 10s on holland for bands at 8d an ell, and 6s for making them.[67] From the 1670s a cravat, a narrow scarf, replaced the collar. Cravats were worn until the 1730s, either tied in a bow under the chin, tied with a narrow ribbon, loosely knotted (fig 122) or sometimes twisted. By the 1740s men wore a neck handkerchief, folded into a band and buckled at the back, instead of the cravat, but this was worn only by older boys. Younger boys continued to wear the turn-down collar of the shirt, or a small frilled collar, visible above coat and waistcoat, sometimes secured with a narrow black ribbon (fig 124).

Wigs

Some boys wore wigs from the age of eight or nine. Peter Legh was only six when he was presented with a periwig costing £3 5s. The Earl of Bristol bought one for his eight-year-old son in 1699 which cost £2 3s, and Harry Furnese was nine in 1725 when 'a periwig for Harry 3.0.0.', and 'a velvet cap for Harry 9s', were bought. The cap was for him to wear when he took off his wig. Many boys did not wear wigs but wore their own hair with a centre parting or fringe, falling to the shoulders. Francis Throckmorton spent 4d on curling irons for his wig in 1655.[68]

Stockings

Tailored cloth stockings were still worn in the 1650s and 1660s, but knitted ones were now general. Knitted silk stockings were dress wear for boys, but they also wore worsted, thread and cotton stockings. Coloured stockings were still being worn, but by 1750 there were more white, grey and black ones. Ribbed stockings appeared in the 1730s.

123. Coat and breeches from suit for a boy, 1740-50
Silk brocaded with a floral pattern in white against a pale reddish brown ground; lined with white linen and stiffened interlining; silver metal strip and coiled wire buttons on coat, waistcoat (not shown) and breeches.

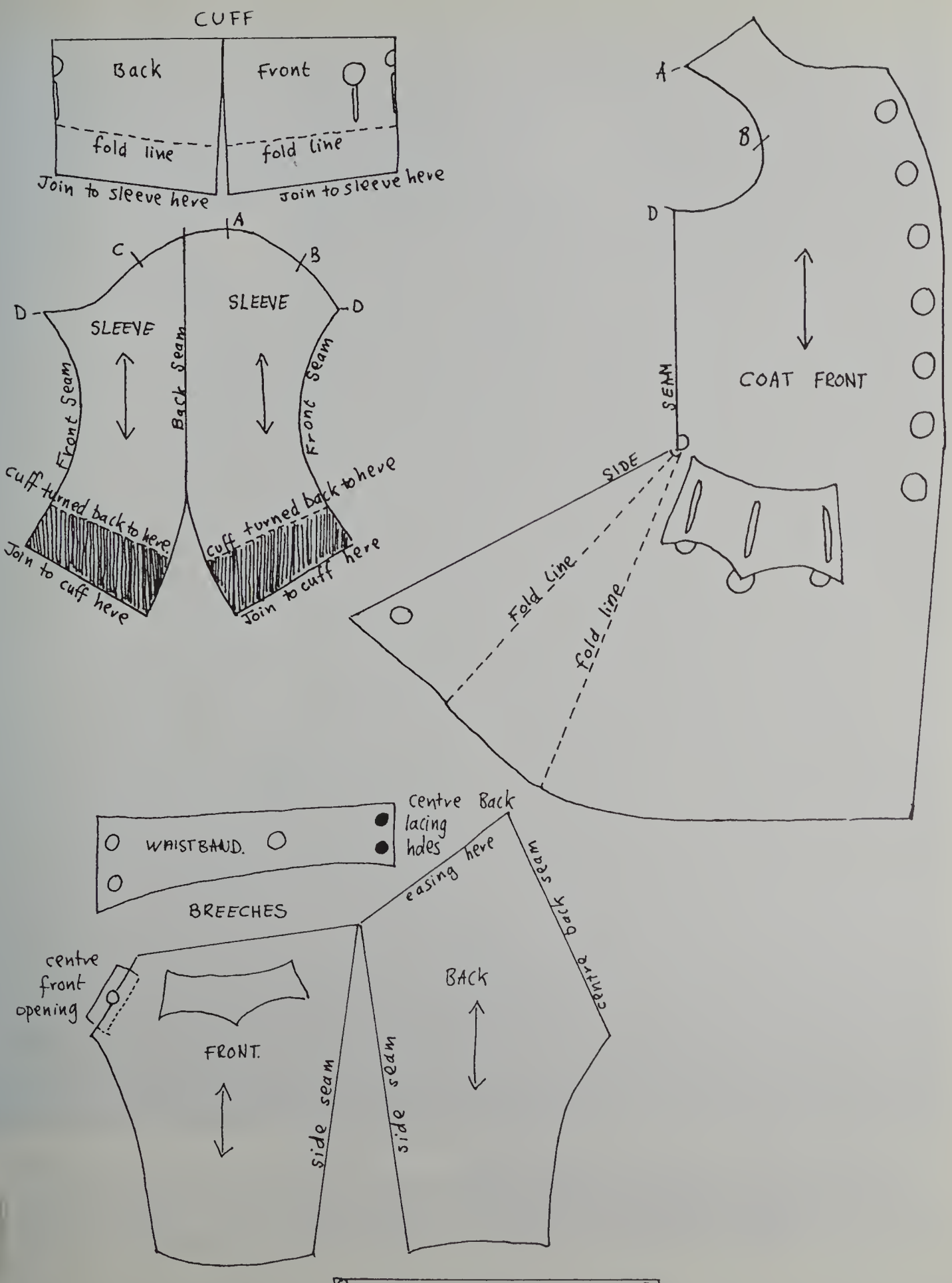
The breeches have a centre front opening with three buttons and two-flap pockets in front. The underwaistcoat (not shown) is lined with linen and fastens with three thread buttons. The breeches fasten on to the waistcoat with buttons which pass through slits in the underwaistcoat.

The drawings show the construction of the garments.

Coat: length at back 22¾ in (58 cm). *Waistcoat and underwaistcoat:* 17 in (43 cm). *Breeches:* side seams waist to knee 13 in (33 cm).

Brighton Museum and Art Gallery

Drawings Lou Taylor


CUFF
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Join to cuff here
A
B
D
SEAM
COAT FRONT
SIDE
Fold line
fold line
WAISTBAND.
BREECHES
centre Back lacing holes
easing here
centre front opening
FRONT.
BACK
side seam
side seam
centre back seam
knee-band, with button and button-hole

At the beginning of the 18th century stockings were sometimes drawn up over the breeches and rolled. The roll on Garton Orme's stockings can just be seen in his portrait (fig 122). From the 1740s breeches were buckled over the stockings, which were secured by braid garters, tied or buckled.

In 1655 Francis Throckmorton bought stirrup stockings 'to set to silk tops', and 'Riding boothose tops'.[69] These decorative tops worn with boots were no longer worn by the end of the century, when wearing of boots was limited to riding.

Shoes

The open sides of the shoe of the first half of the 17th century were closed by the 1680s. The straps over the tongue continued to be fastened by ties in the 1650s and 1660s, but buckles appeared; at first small and inconspicuous, then larger from the 1680s. The square heel had now become higher. In the 1720s the blocked, square toe became rounded and the tongue shorter. A scalloped tongue turned back to show a red lining, as worn by Garton Orme (fig 122), was fashionable between 1690 and 1720. He also has the red heels of fashionable dress wear which continued until the 1750s. Heels were then smaller than the square heels of the late 17th century. Shoes were generally of black leather. The change in shoes during the first half of the 18th century can be seen in those worn by Garton Orme and those of the boys in figure 124.

Buckled shoes were worn by all classes from the end of the 17th century. They varied in the quality of leather and craftsmanship, but were made in the current form. Boys who had to make their shoes last often had the soles studded with nails and tipped with iron. In some parts of the country, notably north-west England, wooden-soled shoes were worn by children. Peter Walker, a nonconformist minister in Lancashire, wrote in his diary for 22nd October 1729; 'Being at John Eccles getting him to clog Henry a pair of clogs. I went to him and sat till the clogs were done and I paid him 2½d for doing it'.[70]

UNDERCLOTHES, NIGHTWEAR

Shirts of the second half of the 17th century were full, gathered to a narrow band at the neck or with a turn-down collar. An opening at centre front was often edged with a muslin or lace frill, continued round the collar. The sleeves were full, ending in a narrow wristband, plain or frilled.

After the 1720s, when men wore a higher neckband beneath a folded and buckled neckcloth, boys had their own style of shirt. It had a frilled neckband which appeared above coat and waistcoat, or a plain band which turned down over the coat.

Shirts were of linen of different qualities, while the frills were of finer lawn or muslin. A Bedford apprentice of 1657 had '3 els of hempe teares for shirts 3s 06d'.[71]

124. *Two Boys* by Francis Hayman, 1740-2
The two boys wear suits of the same dark, brownish-grey silk or worsted with coats and waistcoats cut high at the neck. The elder boy has a slightly more elaborate cut to his slit sleeve and wears a folded neckcloth; the younger still has the frilled collar of childhood. Both wear the same style of shoe with buckles, and white stockings.
Gainsborough's House, Sudbury, Suffolk

Under-waistcoats were sometimes worn, usually flannel ones for warmth, but the boy who wore the suit now in Brighton Museum had a linen one. There were also linen drawers, or separate linen linings for breeches.

The night shirt was similar to the day shirt, but longer and plainer. Nightcaps were worn by boys. Edmund Verney, aged fourteen, had '4 new plain caps marked V in Blew silke' in 1651, and Francis Throckmorton spent 2s on lace for nightcaps when he was in Olney in 1654; he bought four caps a year later.[72] Nightcaps were usually of linen, although flannel ones were worn by those who needed the extra warmth.

OUTDOOR WEAR

Hats

High-crowned, wide-brimmed hats continued to be worn in the 1650s and 1660s, but lower-crowned hats returned in the 1660s and 1670s. The large brim was then cocked, that is turned up and secured with a button and loop. By 1700 the brim had been turned up on three sides, giving the three-cornered hat fashionable for most of the 18th century, but with many variants. Brims were usually bound with metal braid and feathers were still used as trimming.

Harry Furnese, aged eleven, had a feather for his hat in 1727; 'Feather for Harry's hat, 11s'.[73] This could be a single feather, or a fringe of feathers added to the brim. The most expensive hats were of beaver, others of felt or silk-covered. Uncocked or round hats were worn by the unfashionable, and round hats of straw were country wear.

Cloaks, coats

Cloaks reaching to the knees were fashionable in the 1650s and 1660s. John Verney, aged thirteen, had a short scarlet cloak in 1651, 'I am now makeing Mr John som new clothes and thinke to make use of the short scarlet cloke... I think it will be of noe purpose to make Mr John a stufe cloake for the summer is farre spent and so is his stufe sute; and he tells me that he doth not find his cloke which he hath troublesome notwithstanding the heat'.[74]

Francis Throckmorton also had cloaks with his suits of 1654 and 1655. By the 1670s cloaks were no longer fashionable, but were replaced by a further loose-fitting coat worn over the long coat and waistcoat. The full-skirted coat of the first half of the 18th century, worn over a waistcoat, was outdoor wear, and an extra outdoor coat was added only in cold weather or for riding. These overcoats were looser coats of the same form, but from the 1740s a double-breasted coat also appeared. The short cloak had never been a garment of common wear; only long cloaks and loose coats.

Gloves

Fashionable gloves, embroidered on the gauntlet and fringed, were worn until the end of the 17th century, as well as plainer gloves, and furred gloves for warmth: John and Margaret Verney 'never have any chilblains neither do they wear furred gloves'. In 1680 John Verney gave gloves as tokens of his wedding to his nephews; Ralph, aged fourteen, who 'had pinke-coloured trimd gloves', and Edmund ('Master Munsey'), aged twelve, who had 'Skye colourd trimd gloves'.[75] After 1700 all gloves were plain. A gauntlet style was worn, particularly for riding, and there were shorter gloves, sometimes with a turn-back cuff.

Girls 1650-1750

A long-waisted stiff bodice, usually fastened at the back and worn with a separate skirt, continued in women's wear until the 1680s, when a new unstiffened gown for informal wear evolved from the front-opening, loose gown. The stiffness of the bodice was transferred from the bodice itself to a boned bodice worn beneath it, now called stays. This gown was the mantua of the early 18th century. In 1704 Mrs Blundell of Crosby, Lancashire, had a calico mantua and petticoat from London. In 1712 another box came from London with 'a Mantew for Mally, 'tis the first Mantew she has had'.[76] Mally at eight years old was beginning to dress like her mother instead of wearing the back-fastening bodice of childhood.

Matty Mayhew, a girl in Sussex, was brought up by her uncle, a clergyman, and his wife from 1667, when she was ten or a little older. A record of the clothes they bought for her has survived.[77] In 1667 'broadcloth, paragon, Peniston and bayes' were bought for a 'suit and coat'. The suit cost 3s to make, the coat 10d. Bone, buckram, calico, lace galloon and binding were used in the making up.

Thirty years earlier Margaret Hartley's suit was a waistcoat and coat, that is a jacket bodice and petticoat. Matty Mayhew's suit may still have been in this form, with an extra petticoat in a different fabric and colour, perhaps an under-petticoat. Margaret Hartley's clothes were made of kersey (p 166), Matty's were also of woollen and worsted fabrics, though amongst them was the more expensive broadcloth. She had blue linen for aprons, holland for handkerchiefs and coifs. She also had a straw hat and red silk shoe strings. In 1669 her uncle bought her 'a new gowne and petticoat' in London, which cost £1 16s. Another bill of 1670 lists gown, skirts and petticoat, still in a woollen fabric, 'Serge Seraphick', at 2s 4d the yard; for making up there was buckram, whalebone, lining, bindings and ribbon, with silver lace for the petticoat. She also had a pair of bodies, a stomacher and a busk. The complete outfit cost £3 9s.

What was regarded as the basic clothing for a girl of the late 17th century is revealed in the clothes issued to apprentices. Ann Castleman of Potton in Bedfordshire was apprenticed in 1698. She had 'two new gowns, two new petticoats and one pair of bodyes, two paire of stockings, one pair of shoos, two new shifts, two new aprons, one straw hat, two suites of headclothes and two handkerchiefs fitting... for such an apprentice'.[78]

Mary French was apprenticed in 1721 to Thomas Southwick, cutter, and his wife Sarah, of Wellingborough, Northamptonshire, to learn the trade of a mantua maker, and to learn 'to make long scarves, vests, tunics and all the business which the said Sarah now follows'. Clothes were bought for her by her guardian;

bought of Mr Ward 7yds of stuff	00.07.07
thred and binding	00.00.02
pd to Fran. Mee for a pare of shoes	00.02.08
a pare of stays	00.07.00
for a pare of shoes at Wellingborough	00.02.08
pd to James Coleson for shoes	00.03.02
pd to James Corby for pattines	00.00.06
laid out in odd things	00.02.00
for making of a gown	00.01.06

Another pair of shoes, 2s 6d; a pair of stockings, 2s; and two 'haperns' [aprons], 4s, were bought for her in the following year. But Sara Southwick found that 'She does not delight in her bisnis and therefore will never Larne'.[79]

Elizabeth Burrell, the daughter of a barrister, lived, like Matty Mayhew, in Sussex. Her mother had died when she was born in 1696, so Elizabeth was brought up by her father and an attendant maid, Susan Hawthorne, who was paid £10 a year. In 1703 Elizabeth appears in her father's account book, 'My girle began to learne to dance, at a guinea entrance and a guinea a quarter.' In 1708, when she was twelve, clothes were bought for her;

> 'I gave her to buy pins 10s; for a mantle, pettycote, silk, scarlet stockings, bought in London by my sister Goring £26 16s; for 4 ells of holland for shifts, £2 6s; 6 yards of printed calico for a wrapping gown 17s; 21 yards of Norwich black and white crape at 2s 6d a yard £2 12s 6d; 6 yards of Durance scarlet lining 9s. I gave her at Den. £1. Spanish leather shoes 3s. &c. &c. Her total expenses, beside the ware of 4 payr of shoes were £40 16s 6d.'

The Norwich crape was mourning for Mr Burrell's sister, Jane Burrell. In the following year Elizabeth had a new gown, petticoats, two pairs of Turkey leather shoes; one yellow, one red, laid with silver, 9s 6d, stays £2 4s, and material of durance scarlet for a wrapping gown. In 1771 her aunt in London again bought things for her amounting to £37 13s, with a scarlet camlet cloak which was entered separately at £3 9s. In 1711, at fifteen, she was given an allowance of £80 a year.[80]

125. *Colonel Charles Ingram and his Children*
by P. Mercier, 1741
The boy, about fourteen years old, wears a wig but in a different style from his father's. His dark suit of coat and breeches with light waistcoat is plain but with a decorative slit cuff. The girl, about seven years old, wears a back-fastening bodice of fashionable shape and her flat cap is also fashionable wear of the 1740s. She has linen and lace cuffs which fit over her short sleeves, and the frill sleeve of her shift shows beneath.
Temple Newsam House, Leeds

The evidence of portraits shows that some girls continued to wear the back-fastening bodice and skirt until they were about twelve (fig 125). When she left off the back-fastening bodice for a gown in the current style, a girl became a young woman.

MAIN GARMENTS

Gowns

Gown was now the usual term for a woman or girl's main garment, comparable to the later use of the word dress. By itself and out of context it reveals little of its shaping or function, except that it usually means a garment extending below the waist and open in front.

Matty Mayhew still had a 'suit' of upper coat, undercoat and waistcoat in 1671, although gowns and petticoats were also being bought for her. Coats and nightgowns were still bought for Kitty Furnese when she was thirteen in 1727. Elizabeth Burrell's two wrapping gowns, in printed calico and scarlet durance, were probably informal gowns, bought at the same time as her silk mantle and petticoat. Her mantle may have had the same fashionable shaping of draped and looped up skirt as the one worn by Lady Rachel Russell (fig 112). The eight-year-old Mally Blundell's 'first mantew' of 1712 is likely to have been a plainer version of the mantua. This was shaped by pleating from the shoulder to fit easily over the stays and form the bodice, then to fall loose from the waist to reveal the petticoat.

By the 1720s the skirt of the gown was no longer draped but spread out over a framework, the hoop. This, with different shapings, remained a feature of dress until the 1750s, and afterwards with diminishing size and importance until the 1770s. Even before they left off the back-fastening bodice, some girls appear to have worn gowns with hooped skirts (p 96).

Gowns of the 1660s and 1670s had a low wide neckline (fig 126), but in undress and common wear this was often covered with a neck handkerchief. Matty Mayhew had neck handkerchiefs and neckcloths and a lawn whisk. Ann Castleman was supplied with two handkerchiefs in 1698. In the first half of the 18th century girls often do not have a covering handkerchief, only a tucker of muslin or lace outlining the neck opening.

By 1700 the full elbow-length sleeves of the mid-17th century had become straight to the elbow, with a plain turn-back cuff. The frill of the smock sleeves might show beneath, or a plain sleeve might have an oversleeve of muslin frilled with muslin or lace.

The materials used in dress at this time ranged from damask and brocaded silks to woollen, worsted, linen, cotton and mixed fabrics, and depended on family position and wealth, occasion and season. Matty Mayhew did not have a silk gown, although in 1671 striped silk at 2s 8d a yard was bought for her undercoat, which cost more than the drugget at 2s 6d for the upper coat. With them was a waistcoat of cloth trimmed with silver lace. Kitty Furnese had red and white silk for 'a coat' costing £7 when she was eight, and later another piece of red and white silk 'to make a paire of sleeves to Kitty's coat'. These may have been replacement hanging sleeves. A year later she had 10½ yards of less expensive lustring

126. *Mary and Edward Southcote,* 1662
Her dress shows the simple form of the style of the mid-17th century and has hanging sleeves. The bibbed apron and cuffs are of plain linen and the frill of her shift or a tucker appears above the low, fashionable neckline. The cap is no more than a band to secure her hair. Her brother is still young enough to wear the close-fitting cap of infancy with either an undercap or forehead piece.
Ingatestone Hall, Essex. Courtesy of Lord Petre

for another coat, £4 9s, and in 1724 ten yards of white damask for a coat which, with the making, cost £9 9s.[81] The fabric of Mally Blundell's 'mantew' of 1713 is not mentioned, but it was lined with silk and her petticoat was silk.

Caps, hoods

Caps were once more fashionable in the 1680s, although they had continued in common wear, often in the form of a loose hood. Matty Mayhew had two coifs in 1667, and also two linen hoods; she had no more coifs, but several more linen hoods. Hoods may have been worn indoors and beneath outdoor hoods. There is a difference in price: a ducape hood bought in 1668 was 4s, a cloth one 3s, but the two linen hoods were only 1s. Frances Brudenell had two hoods in 1722.[82] As well as hoods Matty Mayhew had headclothes and forehead cloths. But not all girls wore these head coverings.

In the early 18th century caps were generally worn. They were rather plain for day wear, with lappets tying beneath the chin in the 1720s and 1730s. Between 1730 and 1750 there were caps with small crowns fitting the head, or sitting flat on top of it, with the frill pinched in front as in women's caps (fig 125). Mally and Fanny Blundell were bought 'bonnets' in 1712. Caps bought for them in 1714 were quite elaborate; 'Muslin and Edging for Children's Caps and Ruffles £1 1s, Starching and Making Children's Caps, &c. 5s, Knots and Wiers for the Caps 2s 8d'.[83] Caps, and neck and sleeve ruffles, were often made to match – a 'suit' of linen.

Aprons

These were a housewifely rather than a fashionable garment in the second half of the 17th century. The blue linen aprons bought from time to time for Matty Mayhew were of this kind, but she had a holland apron as well, which cost a little more and was probably a white one. She also had a *pinner*, which was the term for a bib, but also for a cap with lappets over the ear. Clothing for girls entering apprenticeship always included two aprons. In the early 18th century when aprons again became fashionable, young girls usually wore aprons with bibs.

The wearing of an apron without a bib was another sign of growing up; but bib and apron was dress wear for younger girls. Mrs Delany remembered 'My little sister then but nine years old... when the maid was going to put on her frock, called out, "No, no. I won't wear my frock I must have my bib and apron; I am going to Lord Townshend's" '.[84] The aprons Mally and Fanny Blundell had in 1717, 'silk for short aprons', were in the fashionable shape; short and wide, made in silk, or lace-edged muslin or lawn, and sometimes embroidered. Kitty Jervis's mother gave her daughter an apron in 1750 when she was about fourteen, 'mininette for Kitty's apron 16s 10d'.[85]

Stockings

Stockings were usually knitted and in silk, wool or linen thread. In the second half of the 17th century and the first half of the 18th century coloured stockings were worn by girls. Matty Mayhew had a pair of red worsted stockings in 1669 which cost 3s 4d. Other stockings, bought in 1668 and 1669 and not described, were 1s 3d or 1s 9d. In 1667 a pair of red worsted ones had been re-footed, and in 1670 she had a green pair costing 1s 6d. Elizabeth Burrell also had scarlet stockings in 1706, 'For a paire of fine scarlet stockings for my girle 3s'. Kitty Furnese had thread stockings with black clocks in 1724, three pairs costing £1 5s.[86]

Shoes

Shoes for girls, although less visible, were similar in shaping to those of boys, but lighter in construction and fabric. Matty Mayhew had several pairs between 1667 and 1670, but no detail of colour or fabric is revealed, except for one pair of white shoes in 1669 which were more expensive than the rest. Her red silk shoe-strings of 1667 matched her stockings. The shoes bought for Elizabeth Burrell were all of leather; one pair of Spanish leather at 3s in 1708, and two pairs of Turkey leather in 1709; one yellow and the other red, both 'inlaid with silver' and costing 9s 6d. Kitty Furnese had a pair of black Danzig leather shoes at 5s 6d in 1727.[87]

Shoes for women and girls were often made of the hard wearing calamanco, but fashionable shoes were of silk and, in the first half of the 18th century, laced or braided with applied braids of silk or metal thread. Kitty Jervis had a pair of 'Breaded shoes' in 1746 which cost 9s 6d.[88] Light, heelless pumps continued to be worn for dancing. Matty Mayhew also had a pair of *pattens*, wooden-soled overshoes with an iron ring beneath the sole to raise the wearer out of the mud and dirt. They were secured by a leather strap over the instep and were not easy to walk in, but were worn, particularly in the country, from the 17th to the end of the 19th century.

UNDERCLOTHES, NIGHTWEAR

Smocks, shifts

During this period the smock became a shift, although the garment itself showed little change. There was a slightly different cut of the neck and sleeves to match the changes in the gown. Sleeves became less full from the beginning of the 18th century, and straighter, with pleating to fit beneath a more closely fitted sleeve.

The amount of linen needed to make a smock remained the same. Matty Mayhew had 2 ells at 3s an ell, though on one occasion 5 ells of the coarser locrum, 'to make two changes'. The apprentice Ann Castleman also had two shifts, the customary allowance. Elizabeth Burrell had linen at 3s 4d an ell in 1704 for a *smock*, and in 1706 4 ells of cloth to make two *shifts*, showing the changing name. Frances Brudenell had six shifts in 1722.

The night shifts that Frances Brudenell had in 1722 were of dimity. Night shifts were similar to the day shifts but longer and possibly plainer; they would be in a stronger material than the linen of the day shifts. She also had nightcaps, '4 holland night caps'. These were generally worn throughout the period.[89]

Bodices, stays

The term *bodies* was used for the stiffened bodice of the dress, and for the stiffened bodice beneath, until the end of the 17th century. Then the undergarment became known as stays, and a bodice was the upper part of a dress. Matty Mayhew had 'a new paire of Bodyes', and in 1670 another pair with a stomacher, costing 5s 8d. Elizabeth Tufnell, aged thirteen in 1699, had a pair of stays costing £1 10s.[90] Elizabeth Burrell's stays, which cost £2 4s in 1709 when she too was thirteen, were even more expensive. As a young woman of seventeen she paid £5 19s for a pair. Fanny Blundell was wearing stays made by a Liverpool staymaker when she was nine; 'I took Fanny to Leverpoole with me, Mr Betty met me there and brought a pair of Stayes with him as he had made for Fanny, he tryed them on I paid him for them'.[91]

The bodies or stays in common use were often of leather. Elizabeth Linsell, apprenticed to a tailor in 1731, was provided with 'a pair of leather boddice 2s 5d'.[92] Leather stays could be more flexible than the intricately boned fashionable stays of the first half of the 18th century.

Petticoats

The term 'petticoat' was loosely used and could be either the visible skirt or the undergarment; undercoat or under-petticoat identifies it as underwear, but often more than one was worn, so that the upper petticoat could be the upper of two undergarments. The material of an under-petticoat was often a material for warmth, like the penistone bought for Matty Mayhew in 1669. Dimity, a cotton and linen fabric, was popular for petticoats. Kitty Furnese had dimity petticoats in 1723, 'white dimmotte for two under petticoats for Kitty', and Molly Jervis had one in 1748. Many of the petticoats were also quilted for warmth. In 1712 in the Blundell household there was 'a peece into the Tent for a Quilted Petty-coat for Mally'.[93]

OUTDOOR WEAR

Hats, hoods

The wide-brimmed hat with high crown was no longer fashionable by 1700, although it was still being worn in some parts of the country. The fashionable wear was now a hood; a silk hood, often of black silk. Matty Mayhew had a black silk hood and a hood of

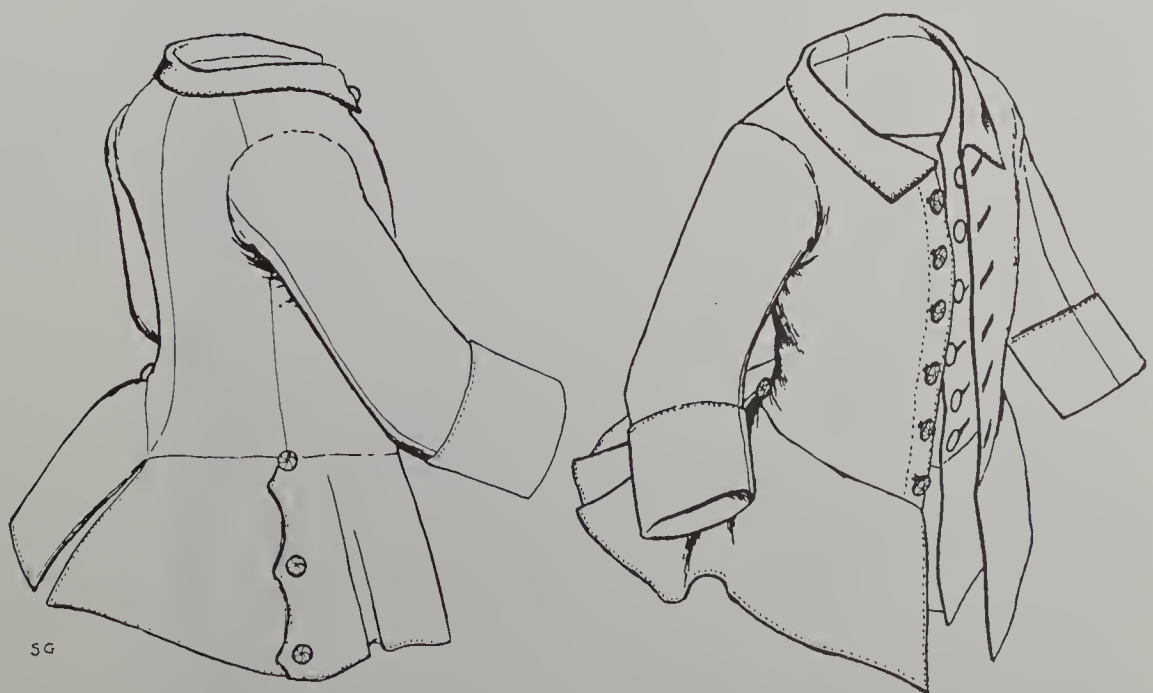
ducape, a slightly more expensive silk. Mally and Fanny Blundell also had silk for hoods in 1715. Matty Mayhew had a straw hat and so did the apprentice Ann Castleman in 1698. Matty Mayhew's, together with half an ell of calico, cost 3s in 1667; the more fashionable Kitty Furnese had one in 1726 which cost £1. Straw hats were country wear in the 17th century but became fashionable in the early 18th century. The straw hats were usually flat-crowned and wide-brimmed, and from the 1720s this style was also worn in beaver, felt or silk, covering a stiff foundation. Smaller hats with similar low crowns were worn, and a small hat with a conical crown was briefly fashionable in the 1730s and 1740s. The illustration of Foundling Hospital children in *The Gentleman's Magazine* of 1747 shows the girl wearing one of these.[94]

Cloaks, riding habits

Long or short cloaks were the outdoor garment. They might be made with a hood; long cloaks were then called riding-hoods. Or hoods might be made with a cape which formed a short cloak. Kitty Furnese had a riding-hood costing £3 in 1723. Elizabeth Burrell had a scarlet camlet cloak in 1710 costing £3 9s. Cloaks of scarlet cloth, which at this time were worn by the fashionable gentry, remained a much prized garment of the unfashionable for their Sunday wear until the early 19th century.

Girls of more prosperous parents with horses to ride wore riding habits. A riding jacket for a young girl is preserved at the Gallery of English Costume, Manchester (fig 127).

127. Riding jacket, *c.* 1750
In pale fawn wool, with attached waistcoat fronts of fawn silk; lined with linen, edged with cream silk; with metal buttons. The side seams of the skirt are outlined as pocket flaps. L. 15½ in (39.5 cm); shoulder 7 in (18 cm).
Gallery of English Costume, Platt Hall, Manchester
Drawing Shelagh Gregory



Gloves, mittens

Fur gloves were worn in winter especially by children liable to get chilblains, 'Miss Mary wareth furre gloves, not that she hath any chilblains this year [1652]'.[95] Gloves in kid or linen were dress wear. Matty Mayhew had several pairs between 1667 and 1669, but there is no reference to the material. Elizabeth Tufnell had four pairs of kid gloves in 1699 and two pairs of thread gloves; these were probably knitted in linen thread. Frances Brudenell had eight pairs of thread mittens in 1722.[96]

Boys 1750-1820

The period 1750-1820 was a time of major change; a change of line, texture and ornament, which gradually transformed the dress of the 1750s and 1760s into the dress of the new century. It was also a time of changing relationship between the dress of adults and the dress of children. Children acquired their own distinctive styles and continued to wear them as they grew up, for these styles merged with adult styles rather then following them.

In the 1750s and 1760s, when boys were breeched at about four, their first dress suits might have been of adult cut and splendour (fig 123), but their everyday garments were more practical in fabric and shaping. Coat, waistcoat and breeches were more loosely cut, and breeches were sometimes open at the knee (fig 128). Boys did not always wear a suit, but might have a coat with no waistcoat, or a sleeved waistcoat and no coat as in common wear. The skeleton suit was worn by young boys up to about the age of ten (fig 84). Older boys wore the round jacket outside the trousers, and then one with a short tail, but still not the fully adult coat. These three stages appear in the dress of boys of different ages between 1790 and 1820 (fig 130). Many of the everyday suits for young boys were of linen or cotton. Some surviving examples show signs of hard wear; for instance, a cotton suit of 1780-90 in the Gallery of English Costume, Manchester.

Francis Place, in his autobiography written in the 1820s, remembered his boyhood in London in the late 1770s and early 1780s. When he was fourteen he was apprenticed to a breeches-maker and he wrote of 'boys of my class'. He remembered a cloth coat without a collar and with wide skirt, worn with a single-breasted waistcoat of the same material; sheepskin breeches, yellow or leaden coloured, with four buttons at the knee but without strings or buckle. Sometimes the breeches were of the same material as coat and waistcoat. Stockings were worsted, or sometimes white cotton, and the shoes had buckles. Cocked hats, looped up on three sides, were worn, but 'round hats were coming into fashion and when I was quite a child I wore one with a gold band and tassel'. Looking back he thought:

'there was no taste displayed in the dress of boys... and the ugly dress of an ill-dressed man common to them. Monmouth Street, Seven Dials was the Mart for clothes... To these shops the sons of a vast number of tradesmen and others were taken to be fitted with cloaths, and especially in the week before Easter Sunday when the children of all who could afford to do so were furnished with new cloaths.' [97]

J. T. Smith, who also published recollections of the period, described another group of boys of the 1770s, 'The young gentlemen of Mr Fountayne's boarding school... walked two and two, some in pea green, others in sky blue and several in the brightest scarlet; many of them wore gold-laced hats while the flowing locks of others at that time allowed to remain uncut at school, fell over their shoulders'.[98]

Robert Owen was apprenticed to a London draper and had his hair dressed in the adult style; 'Boy as I was then I had to wait my turn for the pomatum and powder to curl my hair, for I had two large curls on each side, and a stiff pigtail, and until all this was very nicely and systematically done, no one would think of appearing before a customer'.[99] Robert Owen described this shop where he was working as one used by customers 'of an inferior class', yet a well-groomed adult appearance was necessary for the young assistants who served them.

MAIN GARMENTS

Coats

During the 1750s and 1760s coats lost their padded pleats and full skirts; the vents moved towards the back, and the fronts of the coat curved away from the front opening (fig 129). Boys also wore the looser frock coat with turn-down collar, and sometimes the double-breasted version of it which, for men, was limited to sporting or country wear. By 1800 the coat had lost its curved fronts and was cut straight at the waist, the skirts now only a tail at the back (figs 132, 135). The tails of boys' coats were shorter, and squarer. Boys of this age also continued to wear the round jacket without tails. Mary Wordsworth preferred to see her eleven-year-old son in a round jacket, not a coat with tails; 'If any Boys wear round jackets she had much rather his was made in that form as he looks such a little old man with flaps'.[100]

Single and double-breasted forms with lapels became general in the 1780s, and continued to be worn into the 1820s. From the 1750s sleeves were close fitting with a turn-back cuff, or a slit cuff closed with buttons (fig 131).

Waistcoats

These grew shorter after 1750, and by the 1770s boys were wearing waistcoats cut horizontally at the waist, foreshadowing

adult waistcoats of the 1780s (fig 128). Double-breasted waistcoats with a narrow overlap were worn as well as single-breasted ones (fig 129). Boys did not wear the high collars fashionable on adult coats and waistcoats until they had changed the open-necked shirt for the adult neckcloth (fig 135). By the late 18th century waistcoats were a sleeveless garment, and for boys they were always plainer than those worn by men.

Breeches, pantaloons

The trousers of older boys fitted more closely than those worn by young boys. Adult breeches were now longer, covering the knee in the 1760s. When worn with riding boots, short breeches were extended still further down the leg, so that by 1800 men were beginning to wear the boys' style of tight pantaloons to the ankle, though breeches continued to be worn for dress wear. Looser pantaloons or trousers followed, and were being worn by boys and men by the 1820s. The pantaloons worn by boys were often of a different colour from the jacket, and usually a light shade. The waistcoat might match either jacket or pantaloons, or neither.

Hairdressing

One of the freedoms of boys' dress in the second half of the century was that they wore their own hair at an age when earlier they would have put on a wig or had their hair elaborately dressed (fig 131). The boys of Mr Fountayne's school had flowing locks in the 1770s. In Brunswick in 1781 the Duchess, an English princess, was delighted to see an English boy at the opera, 'with my hair about my ears and my shirt collar open', and insisted that he attend Court as he was.[101]

Wigs had become simpler by the 1790s and younger men wore their own hair cropped to the ears. A tax on hair powder in 1795 encouraged the new style, which by 1800 was general for men and boys.

Stockings

Stockings knitted in silk, worsted, linen and cotton were all worn, but colour was now limited. White was essential for fashionable wear, and white silk for dress wear. There was also variation according to season for all classes. Francis Place remembered his contemporaries in worsted, and sometimes in white cotton stockings. He also remembered boys of fifteen to sixteen in white stockings with broad stripes; 'Afterwards patent stockings became the fashion these were woven the length way and had a bright red or blue stripe made very narrow and put at a quarter of an inch to two inches apart.' Looking back from the 1820s he thought 'Lads dressed in this manner would now appear particularly grotesque'. This was town wear and the wear of 'a lad who was knowing'.[102]

128. *Family Group in a Landscape* by F. Wheatley, *c.* 1775

The boys wear coats and waistcoats and their breeches are open at the knee and fall below it. They have plain shirts open at the neck. The elder girl still wears a back-fastening bodice but it is fashionably cut and her sleeves have lace ruffles, which are not yet worn by the younger girl whose bodice is the straight bodice of a child. The elder girl does not wear the fashionable style of cap worn by her mother, but a draped scarf with falling end. The youngest child could be a boy or a girl. Other portraits by Wheatley at this time show girls with same headdress, e.g. *The Wilkinson Family* (Detroit, USA) and *Mrs Barclay and her Children* (Private Collection).

The Tate Gallery, London

Grey worsted stockings were general for country wear as well as white ones, but white was not limited to fashionable wear.

Shoes

The high tongues of shoes of the first half of the century were now cut lower. The buckles fastening the shoes became larger in the 1770s, but on boys' shoes buckles were already being replaced by ties. Heels were low and toes remained round. Flat-heeled shoes, fastened over the instep with ties, continued to be worn in the early 19th century. They were usually made of black leather. Pumps of thin, soft leather were worn for dancing.

129. *The Artist's Children* by Paul Sandby, 1781

The two boys, almost grown up, show the increasing ease and informality of men's dress. Coats no longer have full skirts, but are not yet cut away from the front opening. The cutting off of the waistcoat in a straight line at the waist has already appeared for the waistcoats of younger boys (fig 128).

Both boys have the flowing hair and open shirts which reminded the Duchess of Brunswick of England (p 196). One wears a cocked hat, the other the more informal round hat. Their sister's hat is in the fashionable shape of the 1780s and is worn high on her forehead as if she had the fashionable high hairdressing, although her hair falls loose, caught by a bow at the back.

Castle Museum & Art Gallery, Nottingham

131. *Jonathan and Mary Walker of Ferham, c.* 1785

Jonathan Walker's suit shows the new shaping of the 1780s. The skirts of the coat now curve away from the front opening and have lost their fullness; sleeves fit closely, with the slit cuff usual for boys and button fastening. The waistcoat is cut short in a straight line at the waist; the breeches fit closely. The suit is probably in cloth. The open-necked shirt with wide frill and his flowing hair show that he is not yet adult. His younger sister wears the frock of childhood. This shaping, no longer limited to young children, shows the change in girl's dress since the mid-1770s (plate 5).

Castle Museum and Art Gallery, Nottingham

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130. *The Soldier's Widow,* mezzotint from a drawing by W.R. Bigg, 1800

The older boys dressed for cricket, the younger ones flying a kite, show the different types of dress which were worn by boys at the end of the 18th century; pantaloons, loose trousers and breeches. The child holding her mother's hand seems to be wearing her dead father's jacket.

Fitzwilliam Museum, Cambridge

132. *John and Charlotte Poulett of Addington, Buckinghamshire,* 1801
Charlotte Poulett's frock shows a bodice with gathered front, the waistline concealed beneath a wide sash. The skirt is lifted to show the slip underneath and she obviously has petticoats to give fullness. Girls might now wear their hair cut short, in the same style as boys. Her brother wears a short-tailed, cut away coat with slit cuffs. His pantaloons have a flap front and are worn with hessian boots. He also wears a fob chain.
Cecil Higgins Art Gallery and Museum, Bedford

Boots were worn only for riding until the 1780s, when lighter boots, 'Hessians', were worn with pantaloons. These had a curved top dipping at the centre to a tassel (fig 132). 'Tom has altered his costume now he is in the 5th form [at Eton] and looks very funny in a long coat, tight inexpressibles and Hessians'.[103] The long coat meant the tailed coat, succeeding his round jacket; the 'inexpressibles' were pantaloons. Tom was then twelve years old. Front lacing boots were being worn for the country sports of fishing or shooting.

133. *Cricket Scene at Harrow* by H. Walton, 1773
John Mason, aged fourteen, and William Mason, aged ten, show a plain form of the open necked shirt. Their breeches are worn low on the hips; the waistcoats are still long, the shoes buckled and the hats cocked, although one has only a single turn up. Their hair is cut quite short.
Courtesy of Mr John Partridge

UNDERCLOTHES, NIGHTWEAR

The shirt had a new importance in boys' dress, for during this period it was worn in a distinctive informal way, free of the restraint of the adult neckcloth (fig 133). Jonathan Walker wears a suit of adult cut, but the open neck, frilled collar of his shirt and flowing hair show he has not yet reached full adult status (fig 131). In 1750 a small frill or turn-down collar of white linen, tied with a narrow black ribbon, had been all that was visible of boys' shirts above the high neck of coat and waistcoat (fig 124). During the 1770s, with the waistcoat cut lower, the frilled collar of the shirt spread over the coat (fig 131). This style worn in childhood continued to be worn by boys until they were about twelve, when they put on the neckcloth of men's wear. By 1815, with jacket and waistcoat buttoning higher again, the open frilled collar disappeared, and was replaced by a smaller, plain turn-down collar.

During the second half of the 18th century shirts could be bought ready-made, but making them often remained the task of the women and girls of the family. In 1796, Jane and Cassandra Austen were making shirts for their brother Edward.[104]

Flannel under-waistcoats were sometime worn for warmth. Fitted knitted drawers were worn with pantaloons.

Night shirts continued to be similar to day shirts, though longer. Nightcaps were still worn by boys. In 1815 visiting governors were horrified to find that the boys of the Harpur Trust Charity at Bedford had no nightcaps and made their pillows greasy.[105]

OUTDOOR WEAR

Hats

Boys like the young Francis Place were wearing round hats by the later 1770s, but cocked hats continued to be worn until the end of the century (fig 133), particularly for dress wear. Boys also had fitted jockey caps, usually of black velvet, for riding.

The round hat's flat-topped crown grew higher, and its flat brim narrower (fig 129). By 1800 it had become the tall top hat which, with slight variations of shaping, became the dominant style of the 19th century for older boys. The round hats were of beaver or felt, soft or stiffened in the 18th century, but the higher-crowned hats after 1800 were stiffened. These hats were also made in cloth, silk and straw and were trimmed with a plain band and buckle, or a band and tassel. The buckle became smaller and less conspicuous after 1800.

The flat-crowned, peaked caps worn by younger boys continued to be worn up to the age of ten.

Overcoats

Cloaks were no longer in general wear after about 1750, but long greatcoats were worn, fastening down the front with high neck and turn-down collar. These were close fitting, but there was also a looser caped coat used for travelling.

Girls 1750-1820

Francis Place thought the greatest difference between the 1820s and his childhood in the 1770s, was the cleanliness of the dress of the common people, due to the plentiful supply of washable cotton materials at prices which made them available to most people.

Washable linen, available in many different qualities, had long been used by all ranks of society, protecting the less washable dress with linen underwear, neckcloths, sleeves, and aprons or working gowns. The main garments for the unfashionable were, up to

1750, of woollen or worsted, or mixed fabrics of worsted with silk or cotton; with perhaps a plain silk or printed linen for best wear. The dress issued by the Ipswich Guardians of the Poor for girls and women in 1766 would have been more limited than that of most girls, but was what Francis Place would still have seen in the 1770s: [106]

Dark brown sagathee for women and girls' uppercoats
Drab coloured Padua serge for women and girls gowns
Bays for women and girls undercoats
Manchester checks for women's aprons and handkerchiefs
Brown hessen for mantles
Leather bodies for women and girls
Straw hats for women and girls

The addition of printed cottons, at a price which the less affluent ranks of society could afford, was part of the changing dress of the second half of the century.

Printed cottons became the everyday morning wear of the gentry and middle classes. They were widely used for children's dress, and as best wear for working women and girls. The lighter, clear muslins, often embroidered and thus made more costly, became the fabric of fashionable dress.

Clothes bought for Lady Louisa Fitzpatrick during the 1760s reveal the range of fabrics worn by a girl of this rank between eight and fourteen. In 1763, aged eight, she had two white tabby slips made for her by a local mantua maker at the nearby town of Ampthill. She also had a pair of stays from the staymaker there, 'For making Lady Loueze a Turned Stay 18s'. After 1766, when she was eleven, the bills for her clothes increase in number and are mostly from London suppliers. She had a black silk dress slip and a pink tabby slip in 1766, and during the same year gowns of striped lustring, pink and black satin, grey poplin, a green gown, and two of linen; a chintz linen gown had been made for her in 1765. No more slips were made after 1766.

She had a quilted coat of black durance, which would have been a petticoat and a bonnet and cloak, both of the black silk called *mode* or *alamode*. She also had a riding habit of jacket, waistcoat and petticoat made by Andrew Regnier, a London tailor. This was made of sagathy, which cost £1 15s 9d for eleven yards; the same material as that of the Ipswich Guardians' gowns, though probably of better quality. In 1767 she had five jackets and coats – here a skirt and matching jacket bodice – of lustring, sprigged muslin and unspecified material; also another riding habit, probably a summer one, as this was made of jean.

The accounts include weekly bills for washing. The numbers of each item vary from week to week, but in 1767 about ten shifts and ten pairs of stockings were usual, with corresponding numbers of caps, aprons, petticoats, gowns, bedgowns, pockets, neck and pocket handkerchiefs, ruffles, double ruffles, tuckers, combing

cloths, and bandages, with a riding shirt as an occasional item. There were sometimes gowns; in 1767 a muslin gown and a blue and white gown.[107]

When Sophie von la Roche visited London in 1786 she went to a school in Queen Square for 'wealthy girls of good family' aged from six to sixteen. She saw some of them dancing;

> 'They all rose and bowed, were all dressed in white, and only their unpowdered brown hair and green, red, blue and violet girdles cast a kind of shadow and broke the brilliance; the light white caps lay in neat almost fantastic folds, quite artlessly tied and the curls in rolls on the prettiest of necks... I especially noted their shoes, and found they were fitted to the foot's natural form... made like the Turkish slippers men are in the habit of wearing, green red or yellow morocco leather.' [108]

Susan Sibbald, born in 1783, went to a boarding school in Bath when she was thirteen. She remembered the dress she and her sisters had worn while still at home, 'We (belonging to the schoolroom) were not allowed to appear except of an evening when we had to be dressed out for the occasion in color'd silk slips and muslin frocks'. The dress she wore for the school ball in the late 1790s was again muslin; 'we were all to be dressed in muslin frocks with primrose color'd sashes wide and long, and wreaths of roses of the same color on our heads'.[109]

Susan Sibbald did not give any details of her everyday dress at home, in the school room or at her boarding school. The fashionable girls of Queen Square probably wore white muslin in the mornings too, as it was now a dominant fashionable material. To wear muslin in the morning was for Jane Austen a sign of elegant leisure. She wrote to her sister Cassandra, who was enjoying the social life of their brother's country house, hoping that she 'often wore a white gown in the morning'.[110]

Elizabeth Grant, who was born in 1797 and wrote of her dress in the early years of the 19th century, made the distinction between the morning wear of printed cotton and the white muslin of dress wear,

> 'My sisters and I had hitherto been all dressed alike. In summer we wore pink gingham or nankin frocks in the morning, white in the afternoon. Our common bonnets were of coarse straw lined with green and we had tippets to all our frocks. The best bonnets were of finer straw lined and trimmed with white, and we had silk spencers of any colour that suited my mother's eye. In winter we wore dark stuff frocks, black and red for a while – the intended mourning for the King. At night always scarlet stuff with bodices of black velvet and bands of the same at the hem of the petticoat. While in England our wraps were in pelisse form and made of cloth with beaver bonnets; the bonnets did in the Highlands, but on outgrowing the pelisses they were replaced by cloaks with hoods made of tartan... the red dress tartan of our clan.' [111]

134. *Miss Haffey* by T. Foldson, 1777
Miss Haffey wears a fairly elaborate cap high on her flowing hair, like the girl in figure 129. Her bodice still shows the earlier shaping (fig 128), but the lower half is concealed and the line of the waist raised by the width of her sash.
Mr N. W. Bean

Plate 5. Frock, 1770-1790
Made in block-printed linen. The linen-lined bodice is cut in one with the skirt from two widths of 30 in (76 cm) fabric, with the top edges slightly shaped under the arms. There are vertical tucks at the front, and on each side of the centre back opening. Straight sleeves are set into a band over the shoulder. A small slit at the centre front of the neck is closed by ties from the neck binding tapes. L. 29 in (74 cm). *Chertsey Museum, Surrey. Photo Alan Glynn*

MAIN GARMENTS

Gowns, slips, frocks

Girls began to wear adult gowns from about the age of twelve. When Mrs Delany's niece Mary reached the age of fourteen in 1760 there was discussion about a gown for her. Mrs Delany thought that she would 'become a negligee very well; for constant wear young people (as you say) are better in a dress where the carriage may be observed, for I don't by any means approve of gowns that button before. Anything that drags the shoulders forward at the growing time is a great disadvantage but if she likes the appearance of it a stomacher may be made to pin on and that will look as well as if it were really buttoned'.[112] But she thought a nightgown would be better for her than a negligée, that is a gown fitted at the back rather than the loose-backed sack or negligée. In the 1770s the skirt of the gown was often looped up, a polonaise gown, and this too was worn by older girls. Sylas Neville saw at a concert in 1783, 'a lovely girl about fourteen in a purple polonaise and pink sash'.[113]

When Mrs Papendiek's younger sister was fourteen, 'Pretty printed muslins made round were to be her gowns instead of frocks open behind in the skirt'.[114] Frocks which were open at the back from neck to hem were the style of childhood. A gown made round meant at this time a skirt with an apron front which lifted to tie round the waist, instead of having a centre front opening.

The slip, which had been a dress made to fit over the stays, back-fastening for young girls, had become an underdress by the 1780s. In 1774 Mary Williamson, aged ten, needed a new slip. Her aunt wrote to Mrs Williamson, 'I wish you would send up your check silk for Mary or let me buy something for indeed she has nothing fit to go out in neither under a frock nor with linen'.[115] Here the slip seems to be a garment either worn beneath a frock, or by itself but 'with linen'.

The slip worn by Mary Frampton when she was about eight, and dressed for her sister's wedding in 1780, was clearly an underdress worn beneath a frock, 'a pink silk slip (alias body and coat) and a figured frock over it'.[116] Many of the thin muslin frocks of 1780-1820, which survive, would have been worn over a coloured silk slip, like that worn by Susan Sibbald and her sisters (p 204).

The sash had been a feature of children's dress since the 1760s. By the 1780s it was being worn by older girls as well as young children (fig 134). In 1786 Lady Jerningham wrote to her fifteen-year-old daughter, who was being educated at a French convent, 'The white dresses are certainly the prettiest at your age and are worn entirely here by young people, with sashes'.[117] Beneath the sash the waistline rose. By the 1790s there was a new construction: the bodice front, now only a few inches deep, was attached to the

apron front of the skirt and brought up to fasten on the shoulder. Linen flaps, attached to the back section of the bodice on each side, fastened over each other beneath the bodice front. This was a style for women and older girls, but a back-fastening frock, with the skirt closed or open for a short distance below the waist, was a popular form for girls. The sash remained an important item of girls' dress, although by 1800 it had disappeared from women's dress. Because Fanny Price arrived at Mansfield Park with only two sashes, her more fashionable cousins, 'could not but hold her cheap'.[118]

Caps

Day caps worn by girls in the 1750s and 1760s were small, worn well back on the head, and with a frilled brim framing hair and face. In the 1770s the crown rose, and in the 1780s caps had round and balloon-like crowns with a loose falling frill beneath a coloured ribbon band. After 1790 caps became smaller again and were less worn by girls; by the early 19th century, girls who had grown out of their childhood caps rarely wore them except beneath outdoor bonnets.

Judging from portraits, girls did not always wear caps. For dress wear they often had a single flower or feather with lace or ribbon. Pompons were a mixture of flower, feather, lace or ribbon, 'a pompon for Kitty 2s 6d'.[119] Lady Louisa Fitzpatrick had a feather for her head in 1766, and dress caps of fine blonde and white sarsnet trimmed with chip. In 1766 she also, for the first time, bought powder, pins, a roll of pomatum, a swan feather puff, a powder knife and a black tin powder box, and these are repeated in the accounts. At ten her hair was obviously being fashionably dressed.

From the 1780s dress hats rather than caps were fashionable. The girl seen by Sylas Neville at a concert in a polonaise had a 'little striped hat with white ribbons, put very far back almost perpendicular to the head'. The fashionable high hairdressing of the 1770s, and the wider hair styles which followed in the 1780s, were modified for girls.

In 1780 Mrs Delany tried the effect of putting up the hair of her great niece, who was then nine, but decided against it. 'I have tried her hair up but her forehead was too bald, tho' it will not appear so in another year with a little management of shading the young hair... Tho' I don't turn up her hair, I don't suffer it to make a dowdy of her by covering her forehead but only a little thin shade about an inch over it which looks becoming and natural'.[120] The natural look, of hair falling loosely to the shoulders with a short light fringe, 'a little thin shade', for girls not yet in their teens, continued into the early 19th century.

Aprons

The wearing of dress aprons by girls seems to have become less general in the second half of the 18th century, although the plainer practical aprons continued to be worn. Aprons appear regularly in Lady Louisa's washing lists but not in her bills, except black silk ones, including one in 1768 with a bib. In common wear checkered linen or cotton aprons were working wear; white ones were dress wear. Girls at the Grey Coat School at York were given two blue and white aprons, and another two aprons listed separately.[121]

Stockings

From the second half of the century stockings were generally white, knitted in silk, linen thread, cotton or worsted. Lady Louisa Fitzpatrick had stockings of cotton and thread, but also many stockings without a note of their fabric. Prices ranged from 2s 9d to 5s 6d, the most expensive being of 'superfine Indian cotton'. There is no evidence of her buying silk stockings. Yet Mary Williamson, a clergyman's daughter, when she was twelve years old and away from home, wrote to ask her mother if she would 'send me a pair or two of silk stockings as I forgot to bring them'.[122] White cotton stockings continued to be the usual wear for girls until the middle of the 19th century, with worsted ones for winter and for working wear.

Shoes

In the second half of the 18th century shoes lost the high tongue and became lower over the instep, fastening with short buckled straps, or with ties. By the end of the century they often had no fastening, but a small decorative bow remained on the front, the last vestige of ties, for much of the 19th century. Heels became lower from the 1780s, with a slight wedge, or by 1800 a single lift.

Pumps, often worn by girls, were heelless slippers of soft leather or fabric, cut low on the instep. Lady Louisa Fitzpatrick had nine pairs of shoes, all pumps, from an Ampthill shoemaker in 1763; only one had a note of the fabric, 'stuff pumps', which were 3s 6d. From 1766 her consumption of pumps increased to approximately two pairs a month. She had stuff pumps, red, and blue pumps. In 1766 she had callimanco pumps from a London shoemaker costing 4s 6d and 5s 6d, and black and green satin slippers costing 10s 6d and 11s. There is no entry for special shoes or boots to go with her riding habit.

Mrs Papendiek remembered wearing white leather shoes with stone buckles for dancing, when she was at school in about 1773. Mary Williamson told her mother she would like to work a pair in embroidery in 1776. Many women and girls at this time embroi-

dered silk uppers and sent them to a shoemaker to be made up. Susan Sibbald had a pair of black morocco shoes bound with 'coquelicot (a bright scarlet the colour of a blazing Comet geranium)'.[123]

Leather clogs were worn out of doors to protect the fabric shoes. These were a leather sole, shaped as the shoe, with a raised instep to fit into the heel, and fabric straps to tie over the instep. Lady Louisa had a pair of 'copt cloggs 4s 6d' in 1767, which would have had a toecap too. The less fashionable but more serviceable pattens continued to be worn by many women and girls, especially country and working women.

UNDERCLOTHES

Shifts

Linen shifts were rarely mentioned and showed little change. About ten shifts appear each week on Lady Louisa Fitzpatrick's washing lists but there is no record of their buying or making; and among her many purchases of linen none is specified for shifts. They would probably have been made for her by her maid or another member of the household. At the other end of the social scale, 225 yards of Irish linen cloth at 14d a yard was bought in 1773 for 30 boys and girls, 'for shirts and shifts for the Poor Children', at a children's charity hospital in Bedford.[124] So fabric for boys' shirts and girls' shifts here was the same.

Stays

Stays were an important garment for girls of this age, and a rather expensive item. Fanny Boscawen was given turn stays in 1755, 'I brought them to Brook Street where I had them taken measure of for turn stays by a very skilful operator for Fanny's collar bone and breast grow visibly awry'.[125] She was then nine. The *turn stays* could be worn with either side outside, which meant that the right and left halves were often reversed, so preventing these light stays becoming shaped to any defect of posture. Lady Louisa had a 'Turned Stay' made in Ampthill in 1763, costing 18s, and in 1764 'a pack thread stay turned and ticken'd', which also cost 18s. *Pack thread stays* were light stays with thread substituted for whalebone.[126]

Mrs Delany was concerned about the figure of her nine-year-old great niece in 1780 'The coat maker advises girds to be fastened on the top of the stays and crossed over the shoulder blades and fastened before which will not appear being under the slip, to keep her back flat for a year or so, but I would not have it done without your approbation'.[127]

Elizabeth Ham was put into stays at ten, but as these were her first stays they were half-boned, not full-boned. Girls younger than this continued to wear the corded bodice of childhood.[128]

'I was stood on the window seat while the man measured me for the machine, which in consideration of my youth, was to be only what was called half-boned, that is instead of having the bones placed as close as they could lie, an interval the breadth of one was left vacant between each. Notwithstanding, the first day of wearing them was very nearly purgatory, and I question if I was sufficiently aware of the advantage of a fine shape to reconcile me to the punishment.'

The girls at the Bedford Charity School had leather bodices in 1773. In 1783, 6 pairs of children's stays were bought for £6 8s, making them a comparatively expensive item of dress.[129]

Although from the 1780s stays began to get lighter and less constricting, a busk of whale bone was added at the centre front, with the aim of keeping the body erect and the shoulders well back; 'Backs are what distinguish gentlewomen more than faces in public and vulgarity and gentility sits on the shoulders'.[130]

Drawers

Drawers, or trousers, began to be worn by girls as an undergarment as their skirts grew narrower, and petticoats were reduced in size and number, by the end of the 18th century. They were first worn by young girls, then by older girls and young women. Princess Charlotte wore them in 1811 when she was fifteen.[131]

'She was sitting with her legs stretched out after dinner and showed her drawers which it seems she and most young women now wear. Lady de Clifford said
"My dear Princess Charlotte, you shew your drawers
I never do but when I can put myself at ease
Yes, my dear when you get in and out of a carriage
I don't care if I do?
Your drawers are too long
I do not think so, the Duchess of Bedford's are much longer and they are bordered with Brussels lace!" '

Petticoats

At least two petticoats were usually worn from the 1750s to the 1780s, a flannel petticoat and an upper petticoat of linen. Quilted petticoats were originally an undergarment, worn for warmth, but became a decorative and visible petticoat, worn with an open gown in informal wear. During the 1750s and 1760s there might also be an added hoop petticoat for older girls, giving shape to the skirt.

A hoop appeared for the first time in Lady Louisa Fitzpatrick's accounts in 1768, when she was thirteen; 'a pink hoop and petticoat 16s'. In the following year she had two more, another pink one and 'a white sack hoop 13s'. There are references in her accounts to the making of two flannel petticoats, and to two stuff coats and a quilted coat of black durant.

After the 1770s girls were less likely to have hoops, but the skirts were still full in the 1790s. By 1800, under slimmer-skirted gowns, underwear was reduced to a single petticoat and drawers; linen in summer and flannel in winter.

NIGHTWEAR

Night shifts were similar to day shifts, though longer. The term *bedgown* in a fashionable context was probably a short gown or jacket worn over the shift. Nightcaps were still worn. Nightcaps were provided for the girls of the Grey Coat School in York in 1786. They were not discarded for the girls of Christ's Hospital until 1834.[132]

OUTDOOR WEAR

Hats, bonnets

The low-crowned wide-brimmed hats of the 1750s and 1760s rose with the higher hairdressing of the 1770s. They were worn on top of it, and becoming smaller were worn tilted. They became larger again in the 1780s as the hairdressing widened, but all still rested on top of the head, whether they had a low flat crown with wide or narrow brim, a high crown with turn-down brim, or the soft ballooning crowns of the mid 1780s. Young girls who had not yet put up their hair in the fashionable style, and still had it flowing loose, wore simple versions of these fashionable hats; but they too wore them on top of the head, in the same way as women (fig 129).

Girls continued to wear hoods. Lady Louisa Fitzpatrick had 'a black silk Teresa, Trimmed and Lined' costing £1 1s in 1766, and another, 'a double black Teresa', in 1769.

For riding, young girls wore caps like the peaked jockey caps worn by boys. In 1766 Lady Louisa Fitzpatrick had a beaver cap with silver trimming, bought at about the same time as a riding habit and habit gloves. As they grew older girls wore cocked hats similar to those worn by men for riding, but often with added plumes. These were followed in the 1790s by small, high-crowned, narrow-brimmed hats.

Hats were diminished in the 1790s, first by narrowing to a high crown and narrow brim, then by fitting helmet-like more closely to the head. There were also small flat-crowned hats, often tied, with the ribbon over the crown, bringing the brim down to give a bonnet-like shape (fig 135).

Straw hats were informal country wear throughout this period, and also the usual hats of common wear (fig 139); black silk bonnets with soft crowns and stiff brims became an alternative from the 1780s. Straw hats, precisely specified, were worn by girls at a charity school in Middlesex in 1764. Money was provided 'for buying yearly straw hats, green and white, such as the girls now have and were made at Dunstable, a pattern of which is preserved; the brim not to exceed 5½"; and not to be lined; but to be tied on with a green silk riband such as is now sold for 6d yard'.[133]

The term *bonnet* generally means a hat without a brim at the back, but the term was also used in the 18th century for silk hats of cap-like form. In the early 19th century the shape of the bonnet

135. *Gentleman and Two Children* by H. Edridge, 1799

Having left off the loose trousers of younger boys, the boy wears the fitting pantaloons, not breeches like the man's. Soon men will also be appearing in pantaloons rather than breeches. The boy's short-tailed coat is the usual cut for his age at this time and the tall hat with stiff crown and narrow brim is the style of hat for boys. The high-waisted frock worn by the girl is still full-skirted over petticoats. She wears a muslin cloak for outdoor dress and a hat of bonnet form.

Victoria and Albert Museum, London

revealed a girl's status, whether she was 'out' or not; 'a girl not out always has the same sort of dress; a close bonnet, for instance'.[134] A close bonnet concealed rather than framed the face.

Betty Bury, about fourteen years old, was desperate for a new bonnet. She wrote to her elder sister Mary in 1815,

> 'the reason is why I write because i want a few things my Bonnet is so dirty I can scarcely for shame wear it. I wish you would send me another for if I get this cleaned I have no other to wear while it is cleaned and besides my new one would fit me all summer for if I stop here [with her aunt in Manchester] I must have things it is getting quite cold it is time to begin to wear Spensers and my Nankeen one is very shabby I wish you would send me one and a Bonnet. I hope my Father told you about my Green frock it is quite rotten. I wish you would send me some stuff for a new one.' [135]

By 1820 the bonnets had a higher crown and were worn tilted back to look more like high-crowned hats which were also being worn by 1820 (figs 136, 137).

Cloaks, coats

Until the last years of the 18th century the main outdoor garment worn by women and girls was a cloak. There were long cloaks and short cloaks, cloaks with hoods and cloaks without, in many different fabrics. The girls of the Grey Coat School, York were given cloaks of grey cloth, but the girls of the Bedford Charity had only a tippet until 1825 when they received a cloak.[136] In Mrs Gaskell's novel *Sylvia's Lovers*, published in 1863, but set in the

136. *Harriet Montagu, aged thirteen, and her younger sister* by D. Ingres, 1818
They wear outdoor dresses, pelisses and shawls over fashionably high-waisted frocks. Beneath the high-crowned hats their hair is plainly dresses and is perhaps cut short. Their shoes fasten with ties. In spite of a difference in age there is little difference in the clothes of the two girls.
Courtesy of the Earl of Sandwich

last years of the 18th century, Sylvia was to buy a new cloak instead of having 'one of her mother's that had gone on through two sisters... a brand-new duffle cloak all for herself'. She was given the choice of grey cloth or red, but although she knew the

137. *A Girl Making Lace at Quainton, Buckinghamshire* by Thomas Uwins, 1809
She wears a pinafore over a cotton frock; the picture shows the back-fastening of the frock and its tucks at hem and sleeve. Her stiff, high-crowned bonnet gives her a touch of fashion.
Courtesy of Agnew's, London

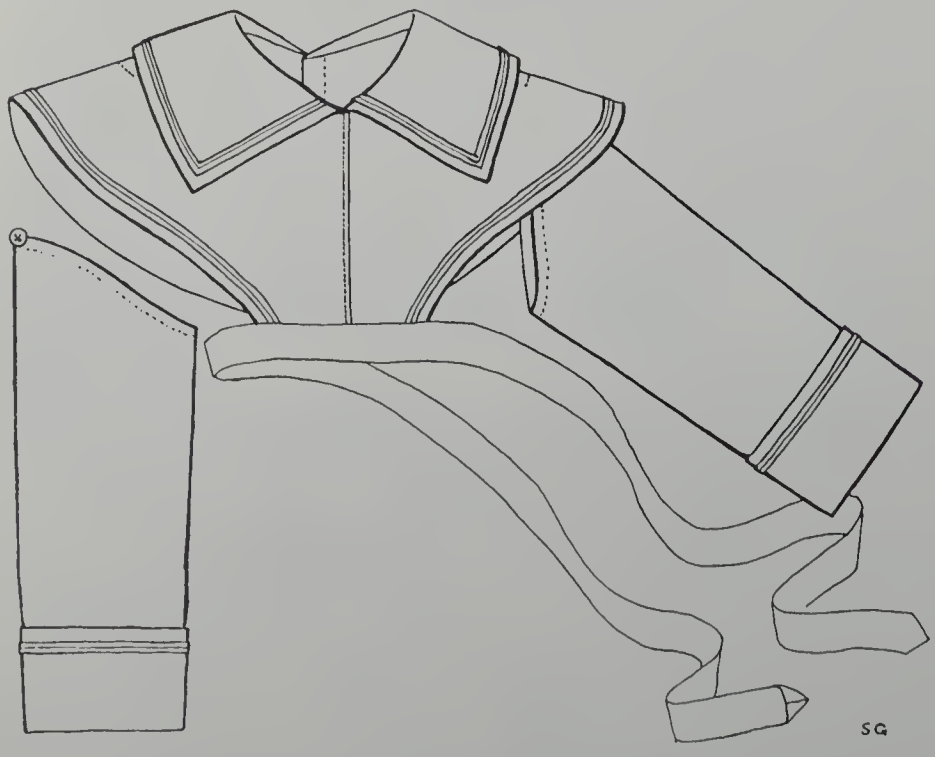
grey was what her mother intended she could not resist buying the red. Red cloth cloaks, long and short, were still universally worn though no longer fashionable. A Norwich shop had scarlet 'cardinals' for sale in 1785 at 10s, 12s and 15s for women, 5s for girls.[137] At the Grey Coat School the senior girl had the privilege of wearing a scarlet cloak instead of the uniform grey.[138]

A fitted form of coat, a greatcoat buttoning down the front, was worn by girls when skirts lost their bulk in the 1780s. These coats and the loose form, worn by the Earl of Sandwich's daughters (fig 136), were known as pelisses between the 1780s and 1820s.

Tippets, spencers, shawls

Tippets were short cloaks, just covering the shoulders and ending at the elbow; they were worn throughout the period (fig 138). In the early 19th century they were often made to match a printed or plain cotton frock. There were also tippets of cloth for winter. Girls in the charity schools often had tippets as their only outdoor garments.

By the end of the 18th century there were also short jackets known as *spencers.* These were cut to end at the high waistline, and had a high neck and collar. For older girls they fastened at the front like the adult spencer. Susan Sibbald remembered both tippets and spencers being worn at her Bath school when the girls went for their afternoon walks, 'Being Summer at 4 o'clock bonnets, spencers or tippets and walking shoes on, and attended



138. Tippet and sleeves, 1820-30
Fawn cotton; the sleeves are attached with a button and loop at the shoulder. L. 7 in (18 cm), W. 14 in (35.5 cm).
Gallery of English Costume, Platt Hall, Manchester.
Drawing Shelagh Gregory

139. *The Sailor's Orphans,* mezzotint from a drawing by W.R. Bigg, 1800

The fashionable girls wear high-waisted muslin frocks but are still well petticoated. They show four different styles of hat or bonnet and only one still shows a cap. Two wear cloaks, other have small shawls, crossed over in front and fastened at the back. The eldest also wears a fur tippet or boa.

Although bare-footed, the youngest orphan wears a sash at a fashionable level.

Fitzwilliam Museum, Cambridge

by the 3 Teachers'.[139] Coloured silk spencers were usually worn with white muslin frocks, and warmer cloth spencers with winter frocks.

Shawls were appearing in fashionable wear by the 1790s, either small square ones or long scarf shawls (fig 139). The painting of the daughters of the Earl of Sandwich shows both girls with shawls as well as pelisses (fig 136).

Gloves, mittens

Elbow-length gloves and mittens were in general wear in the 1750s and 1760s. Examples of embroidered gloves and mittens survive from this time, but plain ones in leather, linen, knitted thread, silk

or cotton were the usual wear. Mittens often had the back shaped to a point, turned back to show a coloured lining.

Lady Louisa Fitzpatrick had large quantities of gloves in the 1760s; gloves of black silk, silk, satin, kid, lamb, grey kid, white French kid and Woodstock gloves. The black silk pair were probably mourning gloves, and these were the most expensive at 4s a pair; other silk gloves were 1s 2d and kid ones 2s. She had habit kid gloves and habit worsted gloves for riding, which were short, gauntlet gloves. She also had mittens in silk, black and white, and in thread, cotton and leather. Girls of the charity schools had worsted mittens, and at Bedford they had worsted mittens in 1773 and worsted gloves in 1783.[140]

Shorter gloves came with the long sleeves of the 1780s and 1790s, but elbow-length gloves remained for evening wear, and with the short-sleeved dresses of younger girls (fig 139).

Fans, muffs

Folding fans, with either a single leaf or separate sticks (*brisé*), were on occasion carried by girls throughout the period. Lady Louisa had two, and both appear to have been mourning fans; a 'child's crape fan' in 1763, and a black fan in 1766. Susan Sibbald's account of school girls at church in Bath shows fans in action; [141] 'Every girl had to carry a prayer book, and a fan which each had to hold before her face when praying. The sticks were like a Venetian blind, which you could look through without being seen yourself'.

Muffs were carried not only for warmth in winter out of doors, but as part of full dress in the late 18th and early 19th century. They were of fur, feathers and silk. When she was eleven in 1766 Lady Louisa Fitzpatrick had a muff of scarlet feathers which cost 13s.

Boys 1820-1900

When boys went to school they became part of a new social group, a group which sometimes had its own particular dress. At Christ's Hospital, founded in the 16th century to provide maintenance and education for orphans, the boys continued to wear the dress of unbreeched schoolboys of that time; a long coat of cloth – blue from the mid-16th century – buttoned to the waist and loose below, with a buckled leather belt and a yellow petticoat beneath; woollen caps, yellow stockings and black shoes; a plain version of boys' dress of the 16th century.

Other charity schools established in the 16th and 17th centuries often had endowments to provide garments specified by the founders, based either on the dress of the time or following the dress of existing schools. Such dresses worn by succeeding generations of scholars identified them with their schools, creating a uniform by preserving garments which had become obsolete.

> 'Our dress was of the coarsest and quaintest kind, but was respected out of doors, and is so. It consisted of a blue drugget gown, or body, with ample skirts to it; a yellow vest underneath in winter-time; small clothes of Russia duck; worsted yellow stockings; a leathern girdle; and a little black worsted cap, usually carried in the hand'.[142]

This description of what boys wore at Christ's Hospital was by Leigh Hunt, who went there in 1792. Breeches, 'small clothes', had been added in 1736. These traditional clothes had acquired a new significance so that 'a sense of fellowship could tip over into a feeling of shared superiority'.[143] These two elements became inherent in school uniforms, which were worn by increasing numbers of boys during the 19th century, when many private and grammar schools, which had not previously worn a distinctive uniform, began to identify themselves by adopting one.

At Eton, at the beginning of the 19th century, boys were wearing the short round jacket of general fashion with light trousers; senior boys wore a tailed coat. On the death of George III in 1820 they wore the round jacket with black trousers and waistcoat for mourning, but then continued to wear it for the rest of the century. This short round jacket was then preserved as a schoolboy style.

Hippolyte Taine, visiting England in the 1860s, noted the round jackets worn by the younger boys at Harrow and the swallow-tail coats of the seniors. At that time tail coats survived in men's dress for evening wear only and everyday wear for boys in general was a loose jacket to the hips.[144] The division between wearers of round jackets and tails was based on height rather than age.

Schools which followed the model of Eton and Harrow by introducing this uniform had a conservative influence on the dress of boys. The increasing importance and influence of sport in the schools was, however, an influence for change. By the end of the century the flannel jacket with patch pockets, worn for cricket and rowing and called a blazer, was adopted for the uniform of many schools, its pocket blazoned with the school crest.

MAIN GARMENTS

Coats, jackets

By 1820 boys from eight or nine wore a short round jacket, buttoning to the neck or turned back in lapels, with sleeves usually open at the cuff and fastening with one or two buttons. The length of the jacket increased slightly as all waistlines lowered between the 1820s and 1840s. During the 1820s a tunic might still be worn by boys of eight or nine, but above that age first a single-breasted, then a double-breasted jacket was worn; 'a smartly made well-fitted double breasted jacket makes a nice kind of transition between the juvenile single breasted jacket and the more manly frock'.[145]

By the 1840s the 'manly frock' was completely skirted (fig 140). This was succeeded by a loose collarless jacket fastened with a single button at the neck, longer and less cut away than the similar jacket worn by younger boys (plate 6, fig 141). For older boys there was also the lounge jacket, usually single-breasted with a three button fastening to the neck, or with short lapels; a garment beginning to be worn by men in informal wear, but in general wear for boys. Single or double-breasted reefer jackets, slightly closer in fit than the lounge jacket, were also worn. A jacket recommended in *The Ladies' Treasury* of 1880 for a boy of ten, 'a blouse jacket, light drab rough cloth bound with a flat band of bronze leather and worn with trousers', was the pleated and belted Norfolk jacket, which was also country wear for men. This boy's jacket with its leather binding was obviously for hard wear.[146]

Norfolk jackets (fig 93), lounge and reefer jackets were all cut longer than the jackets of the 1860s, and all remained popular to the end of the century. Reefer jackets were often worn as part of a sailor suit in both its summer cotton and winter serge. Another loose jacket was the blazer, first worn for cricket, rowing and tennis, but soon adopted for general wear, as well as for the more informal style of school uniform. Unlike the other coats and jackets, blazers were often brightly coloured, sometimes striped, and usually made of flannel.

141. Suit for a boy of eight to ten, 1869
Suit of jacket and waistcoat in cloth trimmed with braid, the jacket cut in the style of the 1860s with a high neck, fastening with a single button at the top and open below to show the waistcoat.
The Queen, September 15, 1869

Waistcoats

In the 1820s some waistcoats still buttoned high in the neck, but those of older boys usually had lapels. Cloth waistcoats matched either jacket or trousers, but white or buff waistcoats of dimity and nankeen were worn with darker cloth jackets, and might be either single or double-breasted. Later, waistcoats for boys were often part of a suit of jacket, waistcoat and trousers. For dress wear waistcoats were of marcella or dimity, worn with black or blue coats. Boys' waistcoats do not seem to have shared the decorative fabrics which still appeared in men's waistcoats in the 1850s and 1860s. By this time they were cut fairly high with a short, V-shaped neckline, with or without lapels, except dress waistcoats which were cut lower in front.

Neckwear

With the high-buttoning jackets of the 1820s the collar no longer spread over the shoulders, but for older boys, before they adopted the knotted cravat over the standing collar of the shirt, there was a small turn-down collar. By the 1830s older boys wore the black silk cravats which were replacing white ones in adult wear, although white remained in dress wear. Folded and knotted cravats were replaced by silk handkerchiefs knotted loosely. By the 1860s these had reduced to a simple ribbon bow (plate 6).

140. Round jacket and frock, *c.* 1843

Changing a round jacket for a coat with tails was a sign of growing up until the 1830s. Then the change was from jacket to a skirted frock coat, although the tail coat remained in some school uniforms.

Couts Practical Guide, Tailoring, c. 1843

At this time the deeper turn-down collar of the Eton dress, which was also worn at other schools, was taken into general wear and continued to be worn, stiffly starched, by schoolboys of all ranks (fig 142). In August 1884 *The Tailor and Cutter* recorded the different wearing of this collar; inside the jacket at Eton, outside at Harrow. Both styles were followed, even if the collars were not always in starched linen. 'All boys save the poorest wore celluloid Eton collars that curled with age, turned yellow and exuded a peculiar smell'.[147] These collars were detachable. A collar separate

from the shirt was now general, but some boys had no collars at all. Village boys in an East Anglian village had 'no collar or tie but they had a red and black wool scarf round their necks'.[148]

Trousers

Trousers were still narrow in the .1820s and older boys, like men, wore them strapped under the instep. By the 1840s they were wider, and strapping disappeared in the 1850s. They were still made with fall fronts at the beginning of the period, but the fly front was general by 1850. Trousers were of light cloth, drill or nankeen, later sometimes chequered or striped. *The Lady's Newspaper* of 1851 suggested 'Jackets, blue cloth, short rounded skirts, white waistcoat, black checked pantaloons' for a boy of eight or nine. From the 1860s to the end of the century trousers were straight and tubular, often with a braid of contrasting shade down the side seam. Trousers as part of a matching suit became more general in the second half of the century. Suits were in cloth, tweed or serge. Lighter coloured trousers, except in summer sailor suits, were now not often worn. Trousers of hard wearing corduroy were worn by country boys and poorer boys generally.

From the 1860s it was the change from knickerbockers to trousers which gave boys a new status; 'Sunday a very sad day for me as Normy for the first time put on manly attire. It is sad to feel his childhood is passing away'.[149]

Socks, stockings

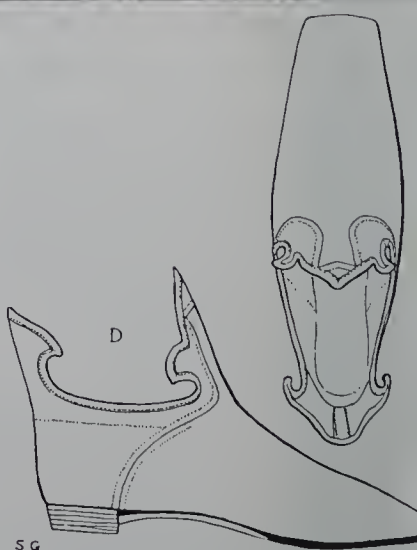
Stockings were worn by boys in knickerbockers and short trousers, but as soon as trousers were worn socks took their place. Until the 1850s both socks and stockings were usually white, black or grey, or speckled. Ribbed stockings became popular at this time and continued to be worn for the rest of the century. Striped stockings were worn in the 1860s and 1870s, but from this time to the end of the century dark stockings, in black, brown or grey, were usual. They were in worsted for winter and cotton for summer, though for dress wear they might be silk. White cotton stockings were now worn only by young children.

Shoes, boots

Shoes were tied over the instep, except for the pumps of dress wear. The high boots, which had been worn by boys in pantaloons, were being replaced by short boots in general everyday wear. The boots were at first made to pull on without fastenings (fig 143), then with front or side lacing, and from the late 1830s they had elastic side sections. They were of leather, including the new glazed or patent leather. Boots of buff leather often had black toecaps; 'chamois boots, tipped black' were suggested for the dress of a boy of eight or nine.[150] Low heeled shoes were dress wear.

Plate 6. *Florence, Arthur and Charles Moore* by William Crosby, dated 1868
These children, aged eleven, nine and seven, from a well-off Sunderland family, show the plainer styles of dress worn in the mid-19th century. The hats of the girl and the younger boy are similar, and all wear loose jackets fastening at the neck. With these jackets the boys wear knickerbockers open at the knee. *The Geffrye Museum, London*

Heels remained low and square with only slight variation in height throughout the period. Toes were square in the 1830s, but round again by the 1860s, and by the late 1880s slightly pointed. Boots continued as everyday wear, but the side lacing and elastic sides had disappeared by the 1870s, to be replaced by front lacing. In the late 1880s shoes were being worn again for day as well as evening wear. Country boys, and all who had to make their boots last for a long time, had them nailed, and the heels and toes tipped with metal.



143. Boy's half-boots, 'collegians', 1820-40
In black leather bound with yellow ribbon.
Gallery of English Costume, Platt Hall, Manchester.
Drawing Shelagh Gregory

UNDERCLOTHES, NIGHTWEAR

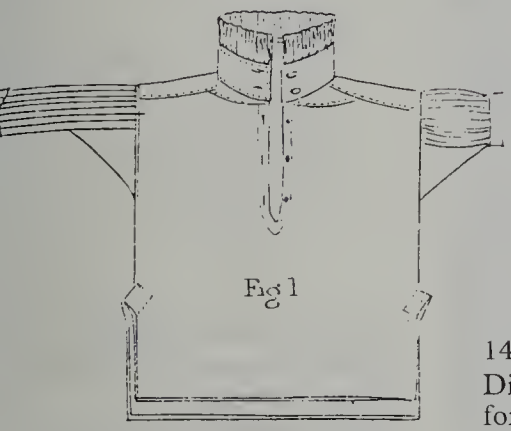
Boys going to Charterhouse School in the 1820s had to take with them; eight shirts, six pairs of worsted stockings, six pairs of cotton stockings, six pocket handkerchiefs, three night shirts, three nightcaps.[151] The frilled front opening of the shirt of the 1820s had changed by 1850 to a panelled front section with vertical tucking, and a short centre opening fastened with buttons or studs (fig 144). By the 1880s this panel was no longer a feature of the shirt, which then had a plain opening. Detachable collars had appeared,

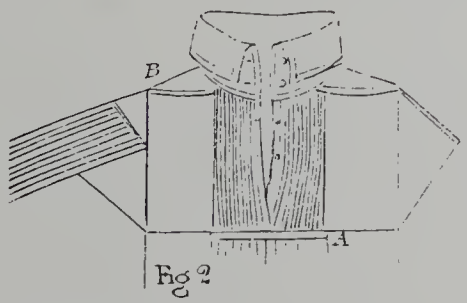
142. *Class Four,* Hitchin Road School for Boys, Luton, Bedfordshire, *c.* 1900
All wear dark suits; some with trousers, some with knickerbockers. Jackets fasten to the neck or have lapels. Nearly all boys wear the stiff, turn-down Eton collar with a tie, knotted or with a bow. Original photograph.
Luton Museum, Bedfordshire

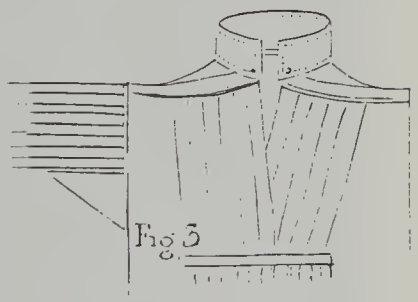
attached to the collar of the shirt, which had become no more than a narrow neckband. Coloured cotton shirts were worn by working men and boys, but it was not until the last years of the century that striped cotton shirts appeared for general wear.

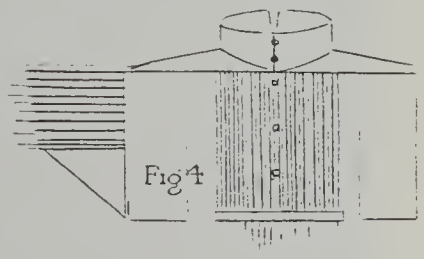
Although not regarded as necessary at Charterhouse, flannel undershirts were sometimes worn beneath a shirt or flannel under-waistcoat. Cotton or flannel drawers were worn beneath the trousers. For both undershirts and drawers, knitted fabrics were replacing flannel by the 1880s.

Night shirts were similar to day shirts, but plainer, without the front panel, and long to the ankles for most of the century (fig 145).

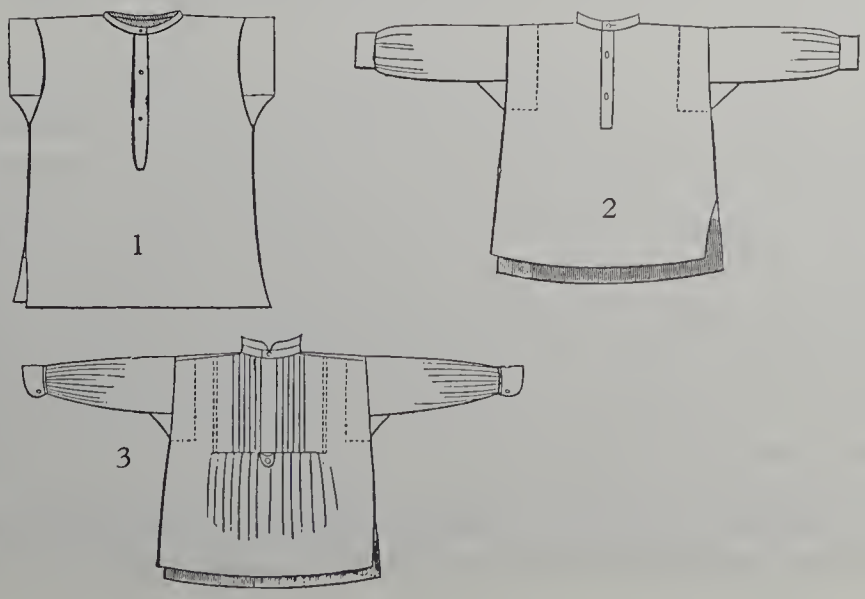








144. Shirt fronts, 1838
Different styles of shirt fronts for boys:
Fig 1. For younger boys.
Figs 2-4. For older boys.
The Workwoman's Guide, 1838, Pl 18



145. Underwear for boys, *c.* 1870
Fig 1. Flannel vest for a boy of eight.
Fig 2. Longcloth night shirt for a boy of eight.
Fig 3. Longcloth day shirt for a boy of eight, with a tab for buttoning onto the drawers.
Cassell's Household Guide, c. 1870, IV, p 8

Cotton was replacing linen; there were also flannel night shirts for winter wear, and later cotton flannelette. Night shirts were beginning to be replaced by the separate jacket and trousers of pyjamas in the 1890s.

OUTDOOR WEAR

Hats, caps

The peaked cap continued to be worn by boys up to the age of ten until the 1860s, 'a cap of helmet form, of Dunstable straw with a black leather peak and tassel' [152] (fig 146). When they were about ten they began to wear the top hat. Tom Brown set off for Rugby in the 1830s in his cap, but had a hat in his hat-box. This was judged too silky by his new friends at Rugby, so Tom was taken to Nixons the hatter, and 'arrayed to his utter astonishment, without paying for it, in a regulation cat-skin at seven and sixpence'.[153]

The top hat remained the formal wear for older boys to the end of the century (fig 140). For everyday wear in the 1850s boys had a low-crowned hat with a narrow brim, in straw or felt, and this was worn until the 1880s. There was also the sailor hat with a low, flat crown and straight narrow brim (plate 6), and later the sailor hat with the wider up-curving brim. These were generally in straw, but there was also the man-of-war cap, a round flat crown on a headband, in white drill or blue serge (fig 92). From the 1860s bowler hats, with rounded crowns of hard felt, were more often worn by older boys, the sailor hats by the younger ones. From the 1880s a new form of cap, small and fitting the head, with a peak of the same material, was worn. It had first been worn as a cricket cap, and so became part of school uniform; a badge on the cap linked wearer and school. This small cap, usually of flannel, was worn by all boys: older boys wore caps with larger, flat crowns.

146. Caps for boys, 1838
Fig 44. A holland cap for a boy of seven to eight.
Fig 53. A peaked cap with stiffened crown for older boys.
The Workwoman's Guide, 1838, Pl 19

Cloaks, coats

Short cloaks for evening wear and capes for travelling were still occasionally worn, but by the mid-19th century an overcoat was usually worn by men and boys. Until the 1850s this surtout, or overcoat, was made like a frock coat, slightly shaped to the waist and skirted; frock coats of the heavier cloths were worn as outdoor garments. Tom Brown, for his journey to Rugby, wore 'a Petersham coat with velvet collar made tight after the abominable fashion of those days'. The novel was published in 1857, but the author had set it in the 1830s and 1840s. To the late 1850s these fitted coats would be an 'abominable fashion', for coats were then much looser and straighter in cut. During the 1850s and 1860s they were often known as *paletots.*

In 1863 boys were also wearing 'Inverness capes with paletots, the latter frequently in grey cloth'.[154] The Inverness cape or coat

had wide sleeves and a cape. There was also, from the 1870s, the Ulster with a detachable cape; this had a belt, or half belt across the back, and might also have a detachable hood to the cape. Both forms were worn to the end of the century. The Chesterfield, a loose straight overcoat, single or double-breasted, was worn throughout the second half of the century. A double-breasted reefer coat in rough cloth was also popular wear as an overcoat from the 1860s, and this became a little longer in the 1880s.

Girls 1820-1900

During the 1820s and 1830s the high-waisted freedom of light dresses with scanty underwear disappeared, as the waistline became lower and fuller skirts brought back more petticoats. Short sleeves and low necks remained for some time, particularly for younger girls. Phebe Lucas, born in 1816, remembered what she suffered from them; 'Even in winter I never had long sleeves to my frocks tho' I suffered very much from chapped hands and arms, but it was not the custom to leave off short sleeves to our frocks until we were twelve or thirteen years old.' Phebe went with her sister to a school in Hitchin, Hertfordshire, run by a widow and her three daughters in the 1820s, and remembered

> 'being much delighted with having a nice warm duffle cloak like my sister to go to school in they had hoods then. In summer I think I mostly wore a nankeen bonnet for common, and spencer of the same material, I much disliked the bonnet, and avoided wearing it as much as I could. Our best bonnets were of fine white straw, with a little white ribbon frill behind and white strings, with a white frock and muslin or silk spencer according to the weather was our usual Sunday costume during the summer, and I may add, I used to wear for my best, very light coloured Spanish leather shoes. In winter we had dark cloth peleisses [*sic*] with small capes lined with silk, and grey beaver bonnets and worsted gloves.' [155]

From this time until the 1860s girls' dress was once again following women's fashion, but with one important difference. As the skirts grew fuller during the 1830s they also shortened, with the length graduated according to age; just below the knee for girls between five and eight, and just clearing the ankle at twelve or thirteen. Dress for a girl of this age in 1849, according to *The Lady's Newspaper*, was 'in all respects such as might be worn by a grown up lady with the exception of the shorter length of the skirt beneath which the worked ends of the white cambric trousers are visible.'

The dress given to a nine-year-old girl in Charlotte Yonge's novel *The Stokesley Secret* (1861) was, apart from its length, 'in all respects such as might be worn by a grown up lady' of the time:

'Her hat was of black chip, edged and tied with rose-coloured ribbon, and adorned with a real bird, with glass eyes, black plumage, except the red crest and wings. She wore a neatly-fitting little fringed polka, beneath which spread out in fan-like folds her flounced pink muslin, coming a little below her knees, and showing her worked drawers, which soon gave place to her neat stockings and dainty little boots. She held a small white parasol, bordered with pink and deeply fringed, over her head, and held a gold-clasped Prayer-book in her hand.'

At about the time this was written another nine-year-old girl started work at a Hertfordshire silk mill in clothes supplied by the parish:

'The Parish supplied my clothes; fairly good of the sort. I never remember having anything but cotton dresses, the old-fashioned lilac print, capes like our dresses in the summer; and shawls in the winter; good strong petticoats and thick nailed boots, both summer and winter; big coal-scuttle bonnets, with a piece of ribbon straight across them.' [156]

The dress of girls was gradually influenced by new opportunities and the new outlook which came with changes in girls' education in the second half of the 19th century. Physical activities at earlier schools were limited to dancing, callisthenics, exercises in deportment, and walking (fig 147). For such activities some girls, like those dancing at the Queen Square school (p 204), were dressed alike.

147. Exercises for girls, 1837
Top row. Indian sceptre exercise.
Bottom row. Extension motion.
D. Walker, *Exercises for Ladies*, 1837

The schools which had uniforms were not the fashionable boarding schools, but schools supported by charities or patronage. At Casterton, the school Charlotte Brontë and her sisters attended, the 1842 instructions on dress were,

> 'The pupils all appear in the same dress. They wear plain straw cottage bonnets; in summer white frocks on Sundays, and nankeen on other days; in winter purple stuff frocks, and purple cloth cloaks. For the sake of uniformity, therefore, they are required to bring £3 in lieu of frocks, pelises [*sic*], bonnet, tippet and frills.' [157]

If this school was the model for Lowood, the school in *Jane Eyre*, then the uniformity was the uniformity of the charity schools, to discourage vanity and personal expression, although the clothes themselves were not given to their wearers, but at least partly paid for by parents or guardians.

The children of a village school, at Eckington in the 1830s, were also uniformly dressed, in 'Poke bonnets, dark prints and white tippets.' Any addition to this was frowned upon. 'I remember the intense disapproval of my mother and the teachers at the dress of one girl who appeared in a bonnet adorned with artificial flowers, then considered quite unsuitable for school girls or servants'.[158]

The North London Collegiate School, the first school of the Girls Public Day Schools Trust founded in 1873, introduced daily exercises and special callisthenics periods for all girls, in a dress suitable for them.

> 'Every girl is thus compelled to wear a dress loose and light and enough for free movement, since it would not be possible for the whole school to change dress for the purpose. On special callisthenic days the girls are encouraged to wear a regular gymnastic dress of dark blue flannel, serge or other woollen material with a light blue sash for the sake of uniformity, over which a skirt can be buttoned on at the waist and removed as they enter the gymnasium... Stays when worn must be laced with elastic to prevent tightness.' [159]

At this time, when fashionable dress had fitted bodices and draped skirts, the loose bodices and shorter skirts of gymnastic dress was welcomed, and its wear in schools extended from the gymnasium to the classroom.

The team games which followed gymnastics in girls' schools encouraged the wearing of uniforms, which identified the teams. Perversely, these games introduced a new restrictive detail from men's dress, when shirt blouses with stiff collars replaced the earlier loose blouses. Blouses and skirts were also, from the 1880s, becoming everyday wear for the active, practical woman; but adult skirts, though by the 1890s falling plain and flared from the waist, were still ankle length. Girls were becoming accustomed to much shorter skirts, ending just below the knee, for their school dress.

A new form of gymnastic dress appeared in the 1890s. This was the *gym tunic*, a sleeveless tunic made with wide pleats back and front, falling from a narrow yoke and loosely held by a belt or

girdle. A blouse, usually of white or cream cotton, fine wool or washing silk, was worn beneath the tunic. The tunic was often in navy serge or alpaca; but some schools distinguished themselves with red, green, brown or grey tunics. The yoked construction of the tunic linked it with the current style of dress for girls, and its two-garment form was related to the pinafore frocks also being worn at this time. The gym tunic, once established, by the end of the 19th century became a uniform schoolgirl dress, which lasted until the 1930s.

Girls who went camping in the 1890s wore clothes more like those of the walking and climbing women of the time,

> 'In short tweed skirts, Norfolk jackets, and stout boots they were well equipped for long tramps, while jaunty Tyrolese hats gave a touch of elegance to their appearance... The skirts concealed loose garments of masculine origin in which the girls specially rejoiced, having never known before the luxury of perfect freedom of motion. One intrepid damsel, donning a high pair of india-rubber boots and tucking her skirts up à la washerwoman would wade in mid stream in her enthusiastic pursuit of the elusive trout.' [160]

During this time of change, there were probably more girls setting out at twelve to fifteen for domestic service than for the new schools. Clothes suggested for a fifteen-year-old girl leaving an orphanage for service were

> '1 black serge dress, 1 black cashmere dress; 2 lilac print dresses; 4 white aprons of yosomite; 4 linen aprons; 2 hessian aprons; 1 black jacket; 1 waterproof cloak; 1 sailor hat trimmed with ribbon; 1 large black straw hat trimmed with silk or velvet, 2 pairs gloves, 1 umbrella; 1 silk square for neck; 1 pair of walking boots levant and laced; 2 pairs of houseboots, cashmere; 6 pocket handkerchiefs, 6 white linen collars, 3 pairs of linen cuffs, 4 caps.' [161]

MAIN GARMENTS

Dresses

During the 1820s the skirts of dresses widened, with the fullness emphasised by frills at the hem. Sleeves, both long and short, also grew full as in women's dress. The waistline became lower and in the 1840s was shaped to a point, with the skirt closely pleated onto it (fig 148).

Bodices of women's dresses, now fastened at the back, and sleeves, now fitting again, were set low and tight at the shoulder. Some girls' dresses had elbow length sleeves, which were not generally seen on women's dresses, where long tight sleeves were general for day wear until the late 1840s. Bodices were lined and some had a single bone at centre front. Women's bodices at this time generally had three, with a short bone at each side seam and sometimes a boned back fastening.

148. Young lady's dress, 1849
Young lady's dress, bonnet, mantle and frock, furnished by Mr Asser, 56 Burlington Arcade, London. The frock is of pink merino with broad hem and tucks, headed with braid; the mantle of blue silk, trimmed with black lace. The bonnet is of white silk edged with blonde lace and trimmed with flowers. This is described as the 'Marie Stuart' shape, that is curved down slightly over the forehead. The boots are blue cashmere, leather tipped.
The Lady's Newspaper, 1849, p. 251

The neckline for women's day dress was high now, with a small collar of muslin or lace, or lower with a muslin chemisette. The bodices of girls' dresses were generally low-necked, especially those of young girls (fig 149).

A separate jacket bodice and skirt, worn in the 1850s, was an easier style. Sleeves were now looser and open at the wrist to show muslin undersleeves. In everyday wear, these sleeves might, unfashionably, be of the same material as the bodice. A number of dresses with matching capes survive from these years. Skirts of the 1850s were often frilled or flounced from waist to hem, increasing the impression of width.

Embroidered muslin dresses, worn over coloured silk, were popular for dress wear in summer as well as silk dresses. Plain cottons and some printed cottons were worn for everyday wear.

149. *Boy and Girl* by A.H. Fox, 1856
The girls' dress has the low waistline of the 1840s and 1850s and the low, off-the-shoulder neckline, criticised at the time. Her hair style of curls over the ears was fashionable in the 1840s and 1850s. Both she and her brother, still in a tunic frock, show the *broderie anglaise* frills of drawers. Both have buttoned boots.
Christchurch Mansion, Ipswich, Suffolk

The lighter woollen fabrics were used for winter dresses, and poplin, a mixture of silk and worsted, was a popular fabric. Dresses of woollen plaid, popular for younger children, were also worn by older girls.

By the 1860s girls were wearing the crinoline frame to support their wide skirts (fig 150). In Mrs Ewing's story *Six to Sixteen* (1876), schoolgirls were surprised when a new arrival at the school

150. Dress with crinoline, 1860-65
The matching jacket has fashionably shaped sleeves and her hat shows a style fashionable for girls in the 1860s and early 1870s. Original photograph.
Gallery of English Costume, Platt Hall, Manchester

'wore thick boots and did not wear a crinoline'. When later they went to stay with her in Yorkshire, they took off their crinolines as they set out for a walk, 'because Eleanor said we might have to climb some walls.' These schoolgirls wore 'muslin garibaldis for coolness'. This loose blouse and skirt, worn with or without a short loose jacket, was a popular dress for girls of the 1860s, and as informal wear for women (fig 151).

The dresses of the 1870s followed adult fashion. The skirt was now fitted in front with fullness gathered up over a bustle at the back, but girls' dresses usually did not have this supporting framework, nor much draping in the overskirt (fig 152). An individual variation of this style worn by girls was the 'fishwife' dress of the 1870s and 1880s. 'When I was about nine years old [*c.* 1876], there came a fashion to dress little girls like miniature Newhaven fishwives – striped cotton skirts, turned up tunics of blue serge, striped cotton collar and cuffs and little aprons with pockets. What to our elders was just a pretty style was for us a passion – *not* to be like a Newhaven fishwife was tragedy'.[162] This remained a popular style for girls for some time (fig 153).

◀ 151. *The Park Bench* by F.P. Shuckard, 1870
The fashionably dressed girl wears beneath her jacket a Garibaldi blouse, popular in the 1860s, and her skirt is fairly short. Her feather trimmed hat is in a fashionable shape of the late 1860s and early 1870s and is worn tilted forward, with her hair flowing loose. Long handled, long-ferruled parasols now replace the short fringed parasols with folding handles fashionable in the 1840s and 1850s. Her companion on the bench wears a pinafore over a rather shapeless frock; she has taken off her round hat, a shape no longer fashionable. She wears lace-up boots; the fashionable girl buttoned ones.
Courtesy of M. Newman

152. *The Children's Pantomime Party at Covent Garden Theatre* by F. W. Lander, 1871
All are in party dress for a visit to the theatre, the girls all wearing wrist-length gloves. The dresses show the fashionable shaping of the bodice and fashionable ruched and ribbon trimming. The eldest girl has a fan. The boy wears a white bow tie with his suit.
The Graphic, February 1871

White muslin was still popular for dress wear in the 1860s and early 1870s, frilled and trimmed with coloured ribbon or embroidery. For everyday dresses there was cotton piqué and alpaca, usually white, trimmed with a contrasting braid or ribbon.

Dresses of the late 1870s and early 1880s showed the same fashionable combination of different materials, in the same or contrasting colours, and the same details of trimming, pleated frills and gathered plastrons, as women's dress.

A thirteen-year-old bridesmaid of 1876 had a dress 'of white cashmere with red velvet panels on one side of the skirt and various red plastrons.' A year later she had her first 'shop-made dress', a chocolate homespun dress and jacket. She was told not to forget to make sure that the jacket was lined with red flannel although 'other girls when they took off their jackets did not exhibit red flannel lining'.[163] Red flannel was, however, recommended for jacket linings in *Cassell's Household Guide*, *c.* 1870.

Fuller and plainer skirts came to all dress from the mid-1880s; fronts were straight, with fullness in pleats at the back, from the waist. In the 1890s, the style introduced for young girls, a skirt falling in pleats or gathered from a high yoke, was also worn by older girls, but with more fashionable detail (fig 154). Fullness fell from a yoke but was held at the waist in a band, or with a sash or belt. The sleeve was full above the elbow and fitting below, in the fashionable shaping of the 1890s. 'Older girls have waistline at below normal level, high collar, suggestion of uplift of sleeve at the shoulder'.[164]

The blouse and skirt form continued in girls' sailor suits and in their school uniforms. By the 1890s girls were wearing a jacket and matching skirt with a contrasting blouse, sharing the form now being established in women's dress.

Coats and skirts were for practical daily wear and were made in dark cloth or worsted, or strong washable cottons and linens for summer wear (fig 155). In contrast the dress fabrics of the 1890s were light in texture; thin silks, fine woollens and muslins.

154. Home dress for a girl of ten to fifteen, 1892
In blue plaid wool with velvet yoke and cuffs; the bodice gathered into the yoke; five or six rows of gathering at the waist; sleeves slightly puffed. This was to be made with six yards of plaid wool and one of velvet.
Enquire Within, Aug 1892

Aprons, pinafores

Leaving off pinafores, or exchanging a pinafore for an apron, was a sign of growing up. Decorative aprons were worn by women as a sign of some domestic occupation. They were in silk, often black silk embroidered in colour, also in embroidered muslin, and were large enough to give a little protection to the dress. A number of aprons survive, but without external evidence there is nothing to show whether they were worn by women or girls.

During the 1880s there were 'bazaar' aprons, and tennis aprons which had pockets to hold the tennis balls. Both were shaped as the front of the dress and extended above the waist.

Girls of working class families, who might themselves be working, still wore pinafores like those of the early 19th century (fig 137).

153. 'Fishwife' dress, *c.* 1885
This girl wears the dress described on page 234, although without the 'little apron with pockets'. The cloth cap is similar to that worn by boys, first for cricket and then as part of school uniform. Original photograph.
Gallery of English Costume, Platt Hall, Manchester

155. Cotton frock, 1897 ▶
Blue and white cotton trimmed with white open-work embroidery. Like the dress of figure 154 this has a yoked bodice and gathering at the waist. Worn on the day of Queen Victoria's Diamond Jubilee, 1897. L. 31 in (79 cm)
Gallery of English Costume, Platt Hall, Manchester

Stockings

White cotton stockings, machine knitted, were the usual wear for girls until the second half of the century; some might have silk for best wear, but the silk usually ended half way up the leg, and the tops were cotton. From the 1840s they might have open-work patterns in the knitting over the instep and ankle. In the 1860s and 1870s there were also striped stockings, red or purple on white, and occasional red stockings for everyday wear, but from this time brown or black stockings were gradually replacing the earlier white ones.

By the 1880s more woollen stockings were worn, especially in ribbed cashmere. They were made long in the leg and kept up by suspenders buttoned onto stays. Black stockings in wool, cotton or silk had become almost uniform wear by the end of the century.

Cloth gaiters from ankle to knee, buttoning at the side, were often worn in winter.

Shoes, boots

Pumps, with ties to cross over the instep and fasten round the ankle, were worn indoors and sometimes out of doors. They were made in leather, cloth and satin. Phebe Lucas had light coloured Spanish leather shoes for best wear in the 1820s. Coloured shoes were still being worn in the 1820s and 1830s, but giving place to black, fawn or drab-coloured, and white. These were without heels and the toes were squared by the 1830s.

Boots were becoming popular, indoors as well as outdoors, in the 1830s. These were also made in silk cloth or leather, and the cloth ones were often capped with leather and sometimes galoshed with it. Like the shoes they were without heels, or heeled with a single thickness of leather, and they just covered the ankle. In the 1830s and 1840s they were laced at the sides, but elastic sides became general in the 1840s and 1850s.

Buttoned boots were worn from the 1850s, buttoning in front. From the 1860s they were also laced at centre front. Boots of coloured silk, especially blue, appeared in the 1860s. In the 1870s boots became higher (fig 151); some were shaped and tasselled at the top. Buttoned boots were generally worn by girls from the 1870s to the end of the century.

Shoes continued to be low-heeled or without heels during the 1860s, but the square toes became rounded. Fronts were sometimes cut in patterns over a coloured silk backing. By the 1870s, shoes laced over the instep were beginning to be worn by girls, and by the 1880s there were more laced shoes. All had low heels, but higher than those of the middle years of the century. Shoes with a bar over the instep, or open-fronted with a buckle, were worn in the 1890s; pumps were for party or evening indoor wear.

Working girls, like Lucy Luck in the 1860s, generally wore boots of thick, heavy leather; 'thick, nailed boots, both summer and winter',[165] tipped and heeled with metal to make them last longer, but not usually so heavily nailed as boys' boots (fig 156). There was a wide range in the quality and making of boots, between the soft leather of fashion and the leather of boots like these. For indoor wear there were still boots of cloth, like those of the girl starting service in 1895 (p 230), who had '2 pairs of houseboots, cashmere'.

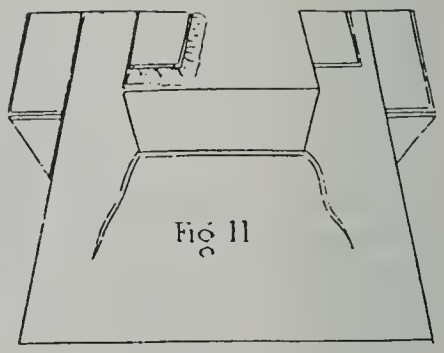
UNDERCLOTHES

Between the 1820s and the 1860s underwear increased in quantity; from the 1870s to the end of the century there were new garments, and the character of underwear changed. The underwear worn by the less fashionable changed rather more slowly than the outer garments. The girl (p 230) setting off from the orphanage for her first post in domestic service also took with her underwear, most of it made by herself: 3 chemises; 3 prs drawers; 3 nightgowns, calico; 2 red flannel petticoats; 2 petticoat bodice, grey twill calico; 1 corsets; 3 pairs black stockings; 1 dark serge petticoat.

156. *Preston School,* Hitchin, Hertfordshire, 1896
These children were pupils at a small village school for all children of school age. Most of the girls wear dark dresses, one with a velvet yoke like that of figure 154; some show the puffed upper sleeve of mid-1890s fashion; one girl has a striped blouse with dark skirt. Some wear collars shaped like the collar worn by one of the teachers. Boys and girls alike wear boots. Original photograph.
Hitchin Museum & Art Gallery, Hertfordshire

Chemises

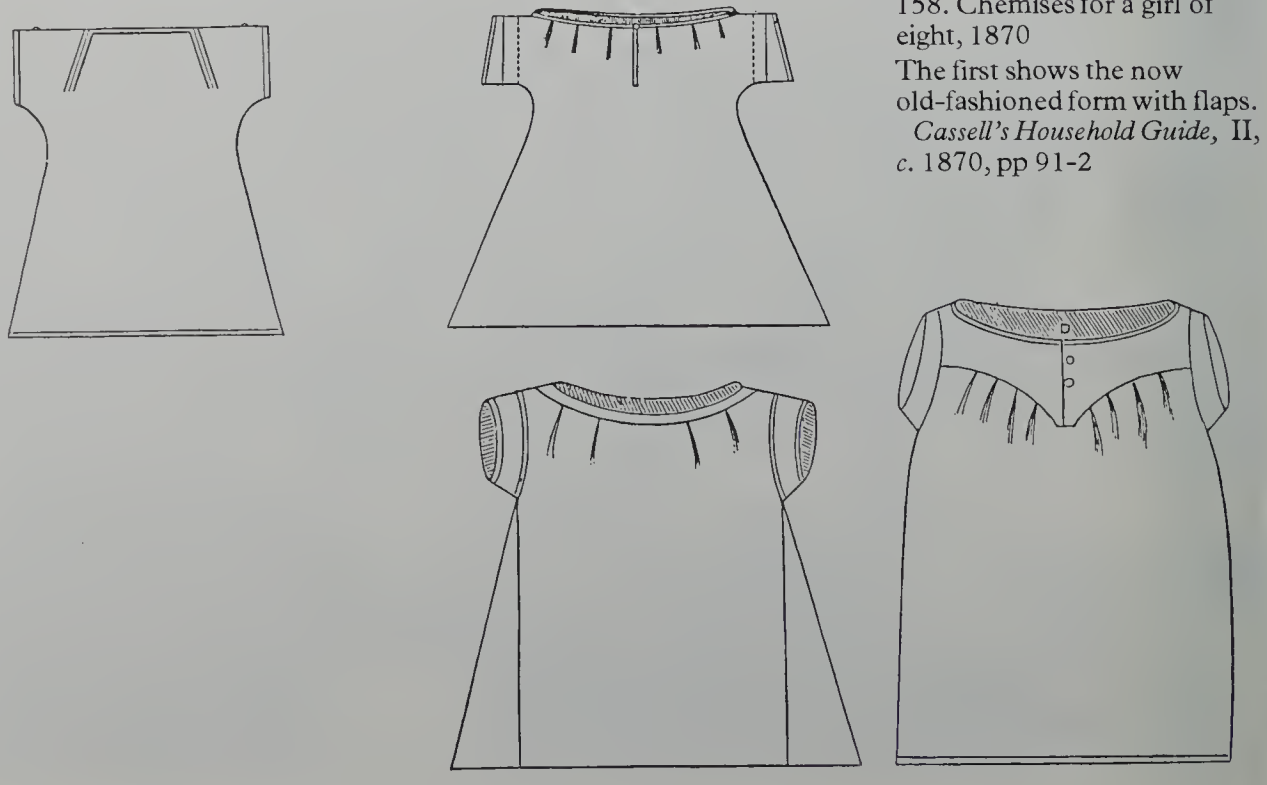
What had been called shifts, and before that smocks, were being renamed chemises by the 1840s (fig 157). The garment itself was the same except that it was now often of cotton rather than linen. Shifts or chemises of the 1840s had a flap cut back and front to turn down over the stays, and from the 1860s a wide shallow neckline. Both types were still being worn in the 1870s, as well as a new yoked form (fig 158). Towards the end of the century a new emphasis on the virtues of woollen underwear replaced the chemises of many girls with machine-knitted vests. Cotton chemises were still being worn well after the end of the century, but had shortened to the knee.



157. Chemise, 1838
The Workwoman's Guide, 1838, Pl 6, Fig. 11

Drawers

Until the 1880s girls continued to wear the style of childhood; drawers which opened at each side and had the back and front buttoned together on the stays or bodice. Girls started to wear women's drawers, which had the inner seam open half way down the legs and the tops of the legs joined only by the waistband, at about ten; 'Girls generally begin to wear open drawers when they are about nine or ten years old'.[166] However, by the end of the century women were beginning to wear the younger style knicker-bocker form of drawers, closed at the knee and often in machine-knitted wool, cotton or silk. The term *knickerbockers,* or *knickers,* now began to take the place of drawers.



158. Chemises for a girl of eight, 1870
The first shows the now old-fashioned form with flaps.
Cassell's Household Guide, II, *c.* 1870, pp 91-2

Stays

The changing style of dress during the 1830s and 1840s was based on a more rigid shaping of the bodice than in the dress of the 1820s. Girls began to wear stays that were shaping rather than supporting. The putting on of such stays was a move into fashionable dress.

> 'Alice [aged eleven] has been inflicted with a pair of stays with bones which cause infinite trouble and dismay to the whole household. However she has a gown made upon them which would astonish you. It is Douglas plaid – tight waist, tight sleeves, and a most wax-like fit and when she appears in the said gown she looks most awfully tall.' [167]

There was, however, some opposition to the wearing of closely-boned, tightly-laced stays, now being called corsets. Girls' stays usually had lighter boning than women's stays, except where girls themselves or their mothers were determined to achieve the reshapings fashionable between 1830 and 1900. The 1860s styles with their higher waistline meant comparatively easy stays.

From the 1870s the new schools generally discouraged the wearing of stays; 'No knowledge of the evils consequent on tight lacing and wearing skirts hung from the waist will ever be half so effective in the reform of dress as the instinct for free-play movement which will naturally develop if we encourage it in our girls instead of killing it early by tight sleeves and heavy narrow skirt'.[168]

Crinolines, bustles

The crinoline frame supporting the widening skirt of the 1850s and 1860s was worn by some girls (fig 150). There seems to have been little comment on their wearing the bustle of the early 1870s which succeeded it, but the bustle of the 1880s made a stronger impact, and was widely adopted, often with an improvised substitute; 'They cost nothing as they could be made at home from any piece of old clothing rolled up into a cushion and worn under any frock. Soon all the women, excepting the aged and all the girls, excepting the tiniest, were peacocking in their bustles'.[169]

Petticoats

Petticoats of the 1820s and 1830s were full length garments of linen or cotton, the skirt set on plain to the bodice front, and with fullness gathered at centre back. As the skirt widened in the 1830s some girls might have worn the small bustles, a padded crescent or layered frills, to emphasise this fullness. The waistline lengthened during the 1840s and the skirts, closely pleated into the low fitting waist, spread with increasing fullness from the hips. They were supported by petticoats of heavy cotton or of horsehair, pleated to a shaped waistband.

Girls are likely to have been spared too many heavy petticoats, but would have had at least a flannel petticoat and a cotton one, gathered into the waist and stiffly starched. In the late 1870s the princess line of the dress needed a petticoat which fitted closely in front, but with fullness falling from the waist at the back; a form which continued beneath the bustle dresses of the mid 1880s. Petticoats were less full in the 1890s, but a flannel one and a cotton one remained.

Combinations

The princess line of the dress added this new garment to underwear. The combination garment combined two layers, chemise and drawers, into one. It was worn into the twentieth century in cotton, flannel and machine-knitted wool, cotton and silk. In the opinion of Ada Ballin, combinations were 'a complete and most sanitary costume and were it not for the sake of appearances is all that is needed for summer wear; but other clothing is required in winter for warmth and in summer for the sake of that tyrant appearance'.[170] Louisa Haldane remembered 'just as I was in my teens that we both started wearing merino under-clothes (combinations) up till then we had linen not cotton chemise and drawers'.[171] But many girls continued to wear a chemise as well as combinations.

NIGHTWEAR

Nightgowns continued to be cut like chemises, but longer and with long sleeves and high necks, in linen, cotton or flannel. Louisa Haldane remembered a red flannel nightgown being turned into a bathing dress for her sea-bathing when she was six in about 1869. Her nightwear changed from red flannel to white cotton when she was about nine.[172] A yoked form of nightdress appeared in the 1870s.

OUTDOOR WEAR

Hats, bonnets

The tall-crowned hat already being worn before 1820 was worn until the 1830s (fig 159). It then became a bonnet as the wide brim disappeared at the back and curved round the face in front. These hats and bonnets were made in beaver, silk and straw. Caps were still worn under the bonnet until the 1840s, when they were reduced to a frill inside the brim. The brim was no longer set at an angle with the crown, but continuous with it and extending over the face; this was the closed bonnet of the 1840s (figs 160, 161). A more open form with a shorter brim, revealing more of the face and hair as was fashionable, was worn in the 1850s. Bonnets were mainly of straw or silk, covering a stiff foundation or gathered over a framework of cane; a 'drawn' bonnet. They were often trimmed

159. *Portrait of a Girl* by H.E. Love, 1828
The girl is dressed for outdoors in a pelisse. This either has a wrap-over front or is a pelisse frock with back fastening. A tippet with a small collar covers her shoulders and her hat is the high-crowned hat which has been worn since about 1815. Her low-heeled shoes fasten with ties.
Victoria and Albert Museum, London

with a single feather. The hair was smooth on the head, usually parted in the middle, with ringlets falling each side, or with plaits looped up behind the ears.

Although girls wore bonnets of fashionable shape, they also continued to wear the flat-crowned wide-brimmed hats of childhood. The broad brim curved down slightly and had trimming under the brim as well as round the crown. Women appeared in hats like these only in informal wear, in the country or at the seaside.

In the 1860s the small flat hat with narrow turn-back brim, which was worn by both boys and girls in childhood, continued to be worn by older girls and then by women. Hats with raised crowns and narrow brims succeeded them, often turned up at the sides (fig 151). Summer hats of straw were usually bound and trimmed with coloured silk and velvet. In winter the same shapes were made in felt or velvet with feather trimmings.

In the 1880s, hats were either high-crowned without a brim or with a turn-back brim, or with a rather wide brim turning up on one side or at the back. The stiff straw boater was popular from the 1880s. 'The first time I ever had a new hat (not a bonnet) I wore it at a school Treat... My hat was a little straw boater that sat on the top of my head and had to be kept on with a long hat pin'.[173] This was about 1893 when the wearer was thirteen. The straw boater was a plain hat with a ribbon band round the crown. It became part of many school uniforms and continued in schoolgirl wear long after it ceased to be fashionable. There were also dress versions of the same shape with more elaborate trimmings.

Other styles of the 1890s were hats with a brim jutting out in front, and hats with low, but larger and softer, crowns and large brims. These were dress hats. For everyday wear, particularly in winter, there were tam-o'-shanters; soft-crowned brimless caps, often matching a knitted jersey. The girl wearing a fishwife dress (fig 153) wears a cap similar to those worn by boys. The sun bonnet of country wear, fashionable for children, was worn by some older girls, especially in the country.

160. Young lady's bonnet, 1847
The bonnet is of slate-coloured chip or straw lined with pink silk, trimmed with either grey or pink ribbon.
The Lady's Newspaper, 1847

Jackets, coats, cloaks

The spencer and tippet continued to be worn during the 1820s, the tippet lengthening to a waist-length cape in the 1840s. The full length garment was a fitted coat, a pelisse, often worn at this time with a belt, and sometimes with a short, matching cape (fig 159). Phebe Lucas wore a silk spencer in summer and a cloth pelisse with a silk-lined cape in winter. Georgiana Sitwell also had a cloth pelisse with cape in the 1830s; 'One winter we were all dresses like a row of gentianellas, in dark Prussian blue cloth pelisses with tippets and cuffs trimmed with grey rabbit fur, and black beaver bonnets'.[174]

The fitted full length coats disappeared as the skirts of dresses widened. During the 1840s and 1850s girls wore a three-quarter length coat shaped to the waist and then full over the skirt, often called a *pardessus;* or a *paletot,* which was a coat of the same length but of looser cut, worn a little shorter than the dress; or a shorter, loose jacket form; or a cloak. Sleeves were open in the 1850s but closed in the 1860s. The 'little fringed black polka' worn by Ida in *The Stokesley Secret* was similar to the pardessus. When riding habits were worn they had tailored close-fitting jackets with wide skirts (fig 161).

161. *The Young Sportsmen's Return* by J. F. Herring senior, 1847
The younger boy has a dark brown tunic over white trousers and still wears ankle strap shoes. The older boy has matching jacket and trousers of much the same colour. He has a high crowned hat; the younger boy still wears a peaked cap.

The girl wears a riding jacket and skirt, also in rich brown, with a turn-down white collar, like those worn by the boys, with a loosely knotted scarf. Her hat is not the usual riding hat but a bonnet of the 1840s, probably of straw. She holds the result of the young sportsmen's outing in her gloved hand.

Courtesy of Sotheby's, London

The spencer form, a short fitted jacket, was no longer worn after the 1830s, but longer jackets, loose or fitted, took its place. These continued to be worn in the 1860s and 1870s.

> 'For outdoor wear as a mantle, a little girl of eight years of age may wear a tight fitting jacket; or one nearly tight, called a demi adjuste, or a loose jacket. These may be made of cloth, trimmed velvet, lined red flannel for winter. For summer they can be of black silk trimmed with silk passementerie, beads and fringe; or of muslin or they can be composed of any material corresponding with the dress of the little girl.' [175]

By the late 1870s long coats were again being worn. They were cut straight at the front, with fullness at the back in the 1880s, and full sleeves in the 1890s (figs 162, 163). Long coats cut in the double-breasted reefer style were also worn. Coats often had added capes.

By the 1880s coats were being waterproofed. This was the improved waterproofing of the late 19th century, not the earlier mackintosh; 'It is a great boon that woollen goods can be so perfectly waterproofed now without any rubber showing'.[176] Fur capes were occasionally worn and were popular in the 1880s when 'good fur tippets... and soft felt hats, or better still a Tam-o-shanter cap can hardly be improved on'.[177] This was for skating. Fur was also used as a trimming on winter garments.

162. Coat for a girl of seven to ten, 1885
The coat has fur trimming and an attached cape in 'the dolman style'. She wears a hat which shows a fashionable shape of the 1880s.
The Lady, 1885

163. Coat for a girl of eleven to thirteen, 1893
This shows the fashionable full sleeve but is otherwise plain. Girls of this age are now wearing skirts which end at the knee or just below. This coat was made with 2½ yards (2.3 m) of 54 in (1.4 m) wide material.
Mother and Home, February 1893

For summer party wear girls 'required dust cloaks in alpaca or tussore, either of the old circular shape or more frequently fitting the waist with sleeves or capes'.[178] In the 1890s, 'Cloaks for girls from six to twelve years of age are circular set with yokes or smocked to fit the shoulders. Elder girls are provided for in jackets and capes resembling those adopted by their elders'.[179] A yoked construction was a feature of coats as well as dresses in the 1890s.

The shawl became fashionable outdoor and indoor wear for women from the 1820s, remaining in fashionable and general wear until the 1870s. It seems not to have been worn by girls after they were too old to wear it in the childhood style, crossed in front and fastened behind (fig 139); except by working girls, like Lucy Luck (p 239), who wore woollen shawls with their dresses of cotton print.

Gloves, mittens

The worsted gloves worn by Phebe Lucas were winter gloves worn out of doors for warmth. She does not mention summer gloves, although gloves were always worn by women out of doors winter and summer, and for evening wear indoors. Gloves had been getting shorter from the 1820s; by the 1840s evening gloves ended well below the elbow, while gloves worn during the day ended at the wrist.

Girls were expected to wear gloves out of doors for appearance as well as comfort. From the 1840s these were short, tight-fitting gloves of white or coloured kid; or less fashionable, machine or hand-knitted worsted cotton or silk. Eleanor Farjeon (p 130) remembered her, 'tight little kid gloves, worked down my fingers till I could get my thumb in'.

Mittens, also short and usually of black or white knitted silk, were worn mainly in the 1840s and 1850s, but worsted mittens for winter were more generally worn throughout the century.

Parasols, umbrellas

Parasols were fashionable for women throughout the period, but used only by older girls until the 1840s and 1850s, when the bonnets no longer shaded the face. Georgiana Sitwell remembered how the wide bonnets of the 1830s 'were very useful as parasols were not used'.[180] Charlotte Yonge's Ida (p 227), aged nine, had 'a small white parasol, bordered with pink and fringed', which was in the style of the time. Many surviving parasols of this date are small, but small parasols were fashionable, so that it is not possible to identify, without other evidence, which might have been used by girls. The fashionable girl in figure 151 has a parasol in the plainer style of the 1870s.

In the last quarter of the century the more sombre umbrella, protecting from the rain instead of the sun, was carried by older girls.

164. *The Webb Children,* 1896
Phillis Webb, later Dr Cunnington, aged nine, with her younger brothers and sisters. The girls wear yoked pinafore dresses which show the same shaping as the gym tunic. The dresses have embroidered yokes and are worn over blouses gathered at the neck. Original photograph.
Gallery of English Costume, Platt Hall, Manchester

LOOKING BACK, LOOKING FORWARD

The first clothes worn by children, the clothes of the child in arms, were throughout the four centuries, from 1500 to 1900, the least affected by fashion. Forms changed slowly and survived for a long time. The practice of swaddling was abandoned before the end of the 18th century, but a length of flannel, a *binder*, was still being wound two or three times round a baby's body over a hundred years later. At the end of the 18th century a long flannel garment was turned up to enclose the feet in the same way as the earlier *bed*, but was now worn beneath a frock. This flannel, or *barrow*, continued to be worn by children for the first months of their life before short frocks, that is frocks to the ankle, replaced their long frocks; and it continued to be worn until the end of the 19th century and beyond. By the mid-20th century the long frocks were replaced by short frocks from birth; but long frocks survived as ceremonial, christening gowns, the garments themselves often passed down from one generation to another.

Each generation of babies continued to wear pieces of clothing which had a long history, but most generations had their own innovations, which gradually led to a new combination of garments. The knitted woollen clothing which became the established wear for babies in the 20th century was almost non-existent until the 19th century, although the craft of knitting was known and practised from the 16th century, and stockings were knitted on machines in workshops from the 17th century. A number of small jackets or vests, hand-knitted in cotton or linen thread and very like the jackets later knitted in wool, survive from the 17th and 18th centuries.

The Workwoman's Guide of 1838 contains instructions for knitting socks or boots, mittens, caps and stays for babies in wool or cotton, and petticoats of wool 'for delicate children'. There were also armlets of knitted wool to wear over 'their little naked arms to prevent chapping in severe weather'. Shawls of patterned knitting in very fine wool, Shetland shawls, were being made in the 1840s and were later used for babies, but a cloak of cashmere remained the usual outdoor wear until the end of the century.

Ada Ballin, whose *Science of Dress*, published in 1885, was still recommending soft flannel for warm vests and nightgowns, wrote that there were 'very nice garments for children knitted from wool', and that 'charming little dresses can be knitted or crocheted of thick Berlin wool. One of the knitted innovations of the 1880s was 'baby's boots and leggings combined', like hose of the 16th century. The jackets, which earlier were knitted in cotton or linen thread, began to appear in wool and were worn with these leggings. Babies are still being dressed in knitted jackets and leggings like these a hundred years later.

Knitted woollen garments became normal wear for babies of the 20th century, both for underwear and outer wear, while linen and cotton underwear were disappearing. Yet mothers of the 1930s were still being advised not to omit flannel binders and barrows from their babies' wardrobes (J. & D. L. Moore, *Our Loving Duty,* 1936, p. 335).

Examples of the first shirts, the shaped garments of infancy from the 16th century or earlier, survive in some quantity from the 17th century onwards in a wide range of fabric and quality of making; from coarse linen, untrimmed, to fine, lace-trimmed lawn. Their range of fabric shows that this was a garment worn by babies at all social levels. Fashion is evident in the finer shirts, in the cut of neck and sleeves, and in the lace which trims them, but the plainer ones give little evidence of date. Some of these show a minimum cutting of the fabric used and may be survivors of the earliest shaping of a shirt. The first steps in creating a garment from a piece of cloth are repeated in these shirts, and also in the pleated shaping, from a length of wrapping linen, of the infant frocks of the 18th century.

As children passed from infancy to childhood their clothes showed clear signs of contemporary fashion; but since the 18th century children's dress seems to have acted as a testing ground for adult change, for the entry of new garments into the main stream of fashion. The new garments given to children were usually drawn from common or working dress for a child's practical, everyday wear. In the 18th century it was the trousers of sailors and fishermen; in the 19th the fisherman's jersey. This was first worn by children at the seaside, then for everyday wear. At about the same time it appeared in adult dress, but only on the tennis court or golf course. Not until the next century were knitted jumpers for women, and sweaters or pullovers for men, accepted for informal wear. The Garibaldi shirt or blouse, a loose bodice with long sleeves and high neck, was worn by young girls from the 1860s and then by women informally; but by the end of the century a blouse worn with a contrasting skirt was firmly established in women's dress.

All these were practical innovations passing from informal dress into general wear. The Garibaldi blouse, however, introduced another element. In shaping and in name it was linked with a cause, the struggle for a united Italy. This was not completely new in dress, for in the 1770s some members of Parliament dressed with political intent, in blue and buff, in sympathy with America in its War of Independence. In boys' dress, from the mid-19th century, there were Highland suits and sailor suits; they were worn as an alternative to the developing style of the knickerbocker suit, and later the 'cavalier' suit, a velvet and lace-trimmed version of the knickerbocker suit.

These were not modifications of existing dress for practical purposes, nor a move towards adult dress, but clothes which gave the wearer a particular identity unrelated to his immediate everyday life; dresses of make-believe. Parents were expressing, by proxy in their children's dress, their tastes and preoccupations (fig 164).

Some of these suits were minority styles, worn within a social group; but the sailor suit crossed social divisions, although the actual suits had many gradations of fabric and cut. This suit disappeared from children's wear after the Great War of 1914-18. The simpler styles of dress of both boys and girls continued as the main styles of the early 20th century, leading gradually to a greater simplicity in children's dress in the 1920s.

At the beginning of the 20th century the passage from childhood to the years of growing up and of adult dress began for most boys with the putting on of trousers instead of knickerbockers at about the age of ten. For girls it remained a gradual progress until the skirt, which had lengthened by stages, reached the ankles and the hair was 'put up'. This was the outward sign of a girl becoming a young woman until the 1920s. Then the process was reversed as women's skirts rose to the knees and their hair was cut short.

The main garments for boys and girls were made by tailors until about 1700. Then women mantua makers began to take over the making of dresses for women and girls. From the 17th century many children of the gentry and middle classes, as well as children of aristocratic families, might have some of their clothes made in London, but from the beginning of the 18th century there were tailors and mantua makers in most towns and villages. Clothes for children have at all times been made and remade at home, but the number of tailors and mantua makers recorded from quite small villages at this time suggest that not all the garments worn by children of the common people were made at home. Home dressmaking flourished at the end of the 19th century, probably encouraged by the simpler, loose-fitting styles then being worn by girls (fig 165).

Ready-made clothing was a growing industry from the beginning of the 19th century. Ready-made suits for boys were being advertised in the 1840s, and by the 1860s H. J. Nicoll were selling tailored garments for boys in London's fashionable Regent Street. This development had begun before the sewing machine was introduced in the 1850s, but after its introduction clothes were produced more quickly and more cheaply. When a cutting machine with a knife capable of cutting several thicknesses of cloth at once was perfected in the late 1850s, the two machines made mass production possible. Children's clothing, particularly clothes for boys, were from the beginning part of this development. Because the work of the tailor was more highly paid than the work of the dressmaker, ready-made garments for boys had a wider market.

It was not only the garments of the second half of the 19th century that were influenced by new methods. In the first half of the century machines began to make both lace and embroidery in imitation of the hand-worked versions, and they appear in dress by the 1830s and 1840s. The full impact of these new trimmings can be seen in the embroidered frills and lace insertions which cascade from the long frocks worn by babies from the 1870s to the end of the century.

The ready-made clothes were sold in the new large department stores which were established in London and the large towns during the 19th century, often with a separate department for children's clothes. Many of these stores continued to have their own workrooms in which children's clothes were made. Some, like Liberty's 'Artistic Dress for Children', were made and sold for a special market.

By the end of the century there were similar stores, on a smaller scale, in most country towns. Parents who did not yet consider buying mass-produced clothes for themselves began to buy them for their children. Meanwhile town and country dressmakers were still making clothes for young children and girls, and many children continued to have clothes made by the village dressmaker into the 1930s.

A COAT AND SKIRT, SUITABLE FOR BICYCLING.

165. Coat and skirt, *c.* 1900
Cycling was now having an influence on the dress of girls. This coat and skirt is 'for cycling and everyday wear'; a loosely fitting coat, 'so eminently suitable for growing girls', trimmed with braid; a full skirt with pockets; worn with a Viyella shirt or blouse. The straw hat is trimmed with ribbon bows and quills.
The Girl's Realm, 1899

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BHRS Bedfordshire Historical Record Society
BRO Bedfordshire Record Office
CHG *Cassell's Household Guide*
ERO Essex Record Office
EWDM *The Englishwoman's Domestic Magazine*
HMC Historical Manuscripts Commission
KRO Kent Record Office
LCRO Lancashire County Record Office
LEA *The Lady's Economical Assistant*
LN *The Lady's Newspaper*
LT *The Ladies' Treasury*
LW *The Lady's World*
WG *The Workwoman's Guide*
WW *The Woman's World*

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GLOSSARY

£ s d – The former British units of currency: pounds, shillings and pence, usually shown in accounts as three separate columns. £1=20s; 1s=12d. A guinea was £1 1s 0d (from 1717).

Yards (yd) feet (ft) inches (in or ") – British units of linear measure, still used as well as metric units: 1yd=3ft; 1ft=12in. Conversion to metric: 1yd=91.4cm; 1ft=30.5cm; 1in=25.4mm

Accordion pleating – Pleats which fold together like the bellows of an accordion.

A jour – Decorative open-work.

A la mode, ala mode, alamode – A thin silk of plain weave, usually black. 17th and 18th centuries.

Alpaca – Originally a fabric made from the hair of the alpaca, a llama-like animal of South America; from the 1840s often a mixed fabric of cotton warp and alpaca weft.

Ayrshire work – Embroidery worked with white thread on white muslin, in satin stitch and open-work with needlepoint fillings; an industry in Scotland; also known as Scotch work. Late 18th and 19th centuries.

Baize, bays – A woollen cloth of plain weave. 16th to 19th centuries.

Barrow – Long flannel undergarment, also called 'flannel'; worn by babies . 19th century (figs 27-29).

Basque – Short extension of a bodice below a fitted waistline. 19th century (fig 97).

Bearing cloth – Outer wrapping for a baby, a grander version of the *blanket* (q.v.). 16th to 18th centuries.

Beaver – Type of felted cloth. Felted beaver fur was used for hats of fine quality; later, beaver might contain wool or rabbit fur in its felting. 16th to 19th centuries.

Bed – Cloth in which a swaddled child was wrapped; the end was turned up to enclose the feet and secured round the body by bands. 16th to 18th centuries.

Bellibands – Swaddling bands, rollers or binders, wound round a baby's body over the shirt and beneath other wraps and garments. 16th to 18th centuries.

Biggin – Plain, close-fitting cap covering the ears. 16th and 17th centuries (figs 5, 6).

Billiment – Stiff border for a hood; young girls wore billiments without the hood. 16th century.

Binder – Flannel or linen band wound round the body of a baby. 18th and 19th centuries.

Blanket – Woollen cloth, a baby's outdoor wrapping. 16th to 19th centuries.

Bodies – Bodice sections of a dress, particularly of stiffened bodices. 16th and 17th centuries.

Bombast – Padding used in garments for protection or to produce an inflated, fashionable shape. 16th and 17th centuries.

Bone lace – Early name for bobbin lace, made by weaving and twisting thread held on bobbins. 16th to 18th centuries.

Bongrace – Veil or curtain falling from the back of a hood which could be folded over the crown and used to shield the face. 16th century.

Broadcloth – Fine quality cloth; its width was set at 63 in (160 cm) by law in the reign of Edward VI. 16th to 19th centuries.

Broderie anglaise – Embroidery of large holes outlined in buttonhole stitch in geometric or formalised flower and leaf patterns. Second half of 19th century (fig 42).

Bruges satin – Fine worsted fabric. 16th century.

Buckram – Coarse linen used for lining, often stiffened. 16th to 19th centuries.

Buffin – Woollen cloth with a nap or pile. 16th and 17th centuries.

Busk – Narrow strip of wood or whalebone inserted into a bodice or stays to give added stiffening. 16th to 19th centuries.

Calamanca, callimancoe – Worsted fabric in satin weave, often glazed and in striped patterns; flowered calimancas were worsted damasks. 16th to 18th centuries.

Calico – Cotton cloth in plain weave originally from India. 16th to 19th centuries.

Cambric – Fine linen fabric in plain weave; originally the linen imported from Cambrai in Northern France. 16th to 19th centuries.

Camlet – Fabric of silk and worsted, or worsted, generally in plain weave, sometimes striped but also figured or watered. 16th to 18th centuries.

Canvas – Coarse fabric of linen or hemp. 16th to 19th centuries.

Cashmere – Fine woollen material in twill weave; originally from the wool of the Tibetan goat. 18th and 19th centuries.

Cassock – Coat with open or closed front. 16th and 17th centuries.

Caul – 1. Net cap. 2. Crown of cap. 16th to 19th centuries.

Chemise – Undergarment worn by women next to the body; a 19th century term replacing earlier terms *smock* and *shift* (q.v.) (figs 157, 158).

Chesterfield – Loose straight overcoat without seam at the waist, with back vent but no side vents, single or double-breasted. Second half of 19th century.

Chimney lines – Probably lines for hanging clothes by the fire. 16th century.

Chintz – Printed cotton or cotton and linen with a glazed finish, originally imported from India. 17th to 19th centuries.

Chip – Thin wood shavings plaited into braids which were shaped and sewn to make hats or bonnets. 18th and 19th centuries.

Clock(s) – Vertical patterns worked at the ankle shaping of a stocking or sock. 16th to 19th centuries.

Clouts – 1. Pieces of cloth. 2. Garments. 16th to 18th centuries.

Coal scuttle bonnet – Style of bonnet worn in the 1840s, shaped like the contemporary container for domestic coal (figs 160, 161).

Coat – 1. Front-fastening, full length garment worn by boys. 16th to 18th centuries.
2. Waist-length jacket worn over the doublet, or sometimes instead of a doublet. 16th and 17th centuries.
3. Overcoat. 18th and 19th centuries.
4. Woman's undergarment from the waist down, short for 'petticoat'. 16th to 18th centuries.
5. Skirt of a gown. 16th to 18th centuries.
6. Children dressed in 'coats' meant children wearing frocks. 16th to 19th centuries.

Codling-coloured – Probably the colour of a codling apple, yellowish green. 17th century.

Coif – Close-fitting cap covering the ears; later a more general term for a cap. 16th to 18th centuries.

Combinations – Chemise or vest combined with drawers in a single garment. Late 19th century (figs 104, 106).

Coney – Rabbit fur.

Cornet – Part of a hood, similar to the *bongrace* (q.v.); perhaps the veil brought forward with stiffened shaping over the ears. 16th and 17th centuries.

Crape, crêpe – 1. Silk and worsted fabric used for mourning (Norwich crape). 18th century.
2. Black crimped silk, stiffened, used for mourning. 19th century.
3. Silk woven from high twist yarn to give a crimped surface; since the mid-19th century spelt 'crêpe' to distinguish it from 2.

Cravat – 1. Neckcloth; a wide band of lawn or muslin with the ends tied or knotted in different ways in front, often of lace or lace-trimmed. 17th century.
2. Linen square or triangle, folded round the neck and knotted in front, often starched. Late 18th to mid-19th century.

Crawlers – Drawers worn by children over their frocks as they were learning to walk. 19th century.

Crepine – Crimped band of silk or lawn, sometimes worked with metal thread, and worn as part of the hood. 16th century.

Crewel – Worsted yarn of two threads used for embroidery.

Cross-cloth – A band of linen, often triangular, worn beneath a cap, or separately; also called forehead cloth. 16th and 17th centuries.

Curtain – Frill at the back of a bonnet to shade the neck. 19th century.

Damask – Self-coloured, reversible fabric with surface pattern, usually of satin weave. 16th to 19th centuries.

Danzig leather – unidentified.

Diaper – 1. Linen fabric woven in checked or lozenge-shaped patterns. 16th to 19th centuries.
2. Napkins. 19th century.

Dimity, dimothy – Fabric with linen warp and cotton weft in twill weave. 18th century. Indian dimity was all cotton and so was much of 19th century dimity.

Doublet – Jacket with or without sleeves; the main garment for the upper part of dress for men and boys. 16th to mid-17th centuries.

Drill – Strong linen fabric. 18th and 19th centuries.

Drugget – Coarse closely woven woollen fabric with nap. 18th century.

Ducape – Heavy corded silk fabric, plain or figured. 18th and 19th centuries.

Duck – Strong linen fabric. 19th century.

Duffle – Thick, coarse woollen cloth. 18th and 19th centuries.

Durance – Worsted fabric. 16th to 18th centuries.

Dust gown – Probably an outdoor garment to protect the main dress. 18th century.

Dutch slops – Wide-legged breeches open at the knee, recognised as a Dutch style but also worn in England. 16th and 17th centuries (fig 121)

Ell – The English ell was 45 in (114 cm).

Fall – 1. A turn-down collar or cuff. 16th and 17th centuries.
2. Front flap of breeches. 18th and 19th centuries.

Farthingale – A Framework of hoops in wood or whalebone worn under the skirt in order to extend it. 1550-1620 (fig 113).

Fauntleroy – Name given to velvet suits for young boys after the 'Little Lord Fauntleroy' of Mrs Hodgson Burnett's novel (1889), although the suits pre-dated the novel (fig 94).

Fillet – Headband of tape or ribbon to keep the hair in place. 16th century.

Fishwife dress – Style of dress for girls based on the dress of Scottish fisherwomen. 1857-95 (fig 153)

French hood – Hood worn far back on the head with a front border curving down to the ears; this border and another over the crown were the *billiments* (q.v.). 16th century.

Frieze – Woollen cloth with napped surface. 16th to 19th centuries.

Frizado – Like frieze, a napped cloth, but generally of better quality. 16th to 18th centuries.

Frock – 1. Long garment worn by girls, and by boys before breeching. 16th to 18th centuries.
2. Back-fastening garment worn by women and girls. Late 18th and 19th centuries.
3. Informal coat worn by men and boys. 18th century.
4. Skirted coat worn by men and boys, later known as a frock-coat. 19th century.
5. General term for the simple everyday wear of women and girls. 19th century.

Frogged – Ornamental braiding of the looped fastenings of coats and jackets. 18th and 19th centuries.

Frose kerchers, pastes – The meaning of 'frose' is uncertain but its combination with paste, the decorative edging to a hood, and kercher (handkerchief) or veil suggests a crimped or pleated edging. 16th century.

Fustian – Cloth with linen warp and cotton weft. Fustian of Naples may mean napped fustian, that is fustian with a pile. 16th to 19th centuries.

Galloon – 1. In general a tying lace or ribbon.
2. A patterned ribbon of silk and metal thread. 17th to 19th centuries.

Garibaldi – Bodice or shirt resembling the red shirts worn by Garibaldi and his volunteers in the campaign for Italian unity; worn by girls and women informally. 1860-75 (fig 151).

Gingham – Cotton fabric in plain weave often in striped or chequered patterns. Late 18th and 19th centuries.

Glengarry – Soft-crowned cap of Scottish origin worn by boys with a Highland suit. Mid-19th century.

Gown – 1. General term for the main garment of women's dress. 16th to 19th centuries.
2. Front-opening garment worn over a kirtle by women. 16th century.
3. Front-opening garment, long or short, worn over doublet and breeches by men. 16th and early 17th centuries.
4. Term used for more formal dress of women. 19th century.

Greatcoat – Full length overcoat. 17th to 19th centuries.

Grogram, grograine – Corded silk or worsted. 17th to 19th centuries.

Hemp teares – Poor quality hemp fabric. 17th and 18th centuries.

Hessian – 1. Linen fabric, later a coarse fabric of jute.
2. Calf-length boot worn with pantaloons. Late 18th and 19th centuries (fig 132).

Highland suit – Suit for young boys comprising waistcoat, jacket and kilt. Second half of 19th century (fig 88).

Holie point, Hollie point – Needlepoint lace with pattern in open-work against a clothwork background; much used in babies' garments. 18th century (figs 2, 2a, 12).

Holland – Linen cloth of various qualities, originally imported from Holland. 16th to 19th centuries.

Hood – 1. A headdress (see also **French hood**). 16th century.
2. Loose covering for the head, sometimes with a cape to cover the shoulders. 16th to 19th centuries.

Hoop – Framework of cane or whalebone worn under the skirt to expand it. *c.* 1710-1780.

Hose – 1. Stockings extending to the hips, like 20th century tights; worn by men. 16th century.
2. Stockings to the knee worn by women. 16th century.
3. Stockings and socks generally. 17th to 19th centuries.

Hussar – Short jacket worn by boys with waistline curved to a point at centre front, sometimes also at back. 1820-40.

Inexpressibles – Term for breeches or trousers. Late 18th and 19th centuries.

Inverness cape – Cape attached to an overcoat; often a half cape covering the front of the coat only and sewn into the side seams to waist level. The term Inverness also referred to the whole garment. Mid-19th century.

Jamadari, Jamadani – Flowered muslin, that is muslin woven with a small sprigged pattern.

Jean – Linen and cotton fabric in twill weave. 16th to 19th centuries.

Jerkin – Jacket, sleeveless, or with long or short sleeves; usually worn over a doublet. 16th and 17th centuries.

Jersey – 1. Fine woollen yarn.
2. Knitted long-sleeved garment reaching to the waist without front or back opening. Second half of 19th century.
3. Machine knitted fabric in silk, wool or cotton. Late 19th century.

Juste bodice – A fitting bodice shaped by vertical pleating and/or adjusted by lacing at centre front. 18th century.

Kersey – Woollen cloth of English origin. 16th to 18th centuries.

Kerseymere – Fine twilled woollen cloth. 18th and 19th centuries.

Kirtle – Full-length garment worn by women with or without a gown over it. Later a separate bodice and skirt, then the skirt only. 16th century.

Lappets – 1. Falling bands at the side of caps; to fasten under the chin, fall loose or turn up on top of the head.
2. Separate bands of lace, part of the headdress of dress wear. 18th and 19th centuries.

Latchet – Strap on the uppers to fasten a shoe.

Leghorn – Hat made from fine wheat straw, grown in Tuscany and imported from Italy; plait made from this straw, also imported. 18th and 19th centuries.

Linsey-woolsey – Strong cheap fabric with linen warp and woollen weft. 16th to 19th centuries.

Long lawn – Fine linen; 'long' probably referred to the number of yards in the piece.

Lustring – Silk fabric of plain weave with lustrous finish, sometimes striped or figured but often plain and popular for summer wear. 17th to 19th centuries.

Mantle – Wrapping outer garment usually without sleeves. 16th to 19th centuries.

Mantua – Loose gown with trained skirt to lift up and drape over the hips at the back. The front is open to reveal the petticoat. Late 17th and early 18th centuries (fig 112).

Marcella – Linen or cotton fabric woven to resemble quilting. 18th and 19th centuries.

Melton – Woollen cloth, originally used for hunting jackets. Late 19th century.

Merino – Soft woollen fabric originally made from wool of the Spanish merino sheep; later made from English wool. 18th and 19th centuries.

Mininette, Mignonette – Narrow bobbin lace of light texture. 18th century.

Mode – see **A la mode.**

Morrye, Murrey – Purplish red, the colour of ripe mulberry. 16th to 18th centuries.

Muckinder – Handkerchief. 16th to 18th centuries.

Muffler – Cloth or handkerchief worn round the neck and over the chin. 16th to 19th centuries.

Mules – Slippers without heel quarters. 16th to 19th centuries.

Musk colour – Yellow.

Nail – Measurement of length: 2¼in (6.4 cm).

Nainsook – Fine cotton in plain weave. 16th to 19th centuries.

Nankeen – Closely woven cotton fabric usually brown or buff coloured. 18th and 19th centuries.

Needlepoint – Lace worked in buttonhole stitch with a needle and thread. 16th to 19th centuries.

Negligee, Négligé – 1. Sack-back gown (see **Sack**). 18th century.
2. Loose informal dress. 18th and 19th centuries.

Norfolk jacket – Jacket, shirt or bodice made with box-pleated front and usually belted; worn by men and boys (fig 93). Second half of 19th century.

Nuns veiling – Thin woollen fabric. Late 19th century.

Oes – Spangles of silver gilt or silver used in embroidery. 16th and 17th centuries.

Pack thread – Stout thread or fine cord.

Padua serge – Worsted fabric in twill weave. 17th and 18th centuries.

Paletot – Loose overcoat worn by adults and children. 19th century.

Panes – Strips of material in a garment which reveal a lining, matching or contrasting, or the fabric of an undergarment. 16th and 17th centuries (figs 71, 115).

Pantaloons – Trousers fitting closely to the leg, at first to match short riding boots. Later they were ankle length and strapped under foot. Late 18th and 19th centuries (figs 132, 135). Term also used for loose breeches (p 150). Second half of 17th century.

Paragon – Worsted fabric. 17th and 18th centuries.

Pardessus – Jacket shaped to the waist and full over the hips, worn by women and girls. 19th century.

Partlet – Filling for the open neckline of a bodice. 16th and 17th centuries.

Passementerie – Ornamental braids.

Pattens – Overshoes with wooden soles raised on an iron ring and fastened with a leather strap over the instep. 16th to 19th centuries.

Pelerine – 1. Scarf-ended cape for outdoor wear. 18th and 19th centuries.
2. Shoulder cape or deep collar. 1820-1860.

Pelisse – 1. Cloak. 18th century.
2. Front-fastening dress or coat. 1800-40 (fig 159).
3. Child's cloak with cape. 19th century (figs 32, 56, 61).

Penistone – Coarse woollen cloth from the Penistone area, Yorkshire. 16th to 18th centuries.

Persian – Thin soft silk in plain weave. 17th and 18th centuries.

Petersham – Thick corded ribbon. 19th century.

Petticoat – 1. Skirt. 16th to 18th centuries.
2. Undergarment from the waist down. 16th to 18th centuries.
3. Full length undergarment. 19th century (figs 46, 106).

Pickadills, piccadills – 1. Tabbed border edging on collar, armholes or skirt of a doublet. 16th and 17th centuries (fig 115).
2. A stiffened support for a ruff, also with tabbed border. 16th and 17th centuries.

Pilch – Flannel cloth to cover a child's napkin. 17th to 19th centuries; in the 19th century it became shaped for legs (figs 30, 31).

Pincloth, pinner, pinafore – Protective cloth or garment to cover the front of a dress. 17th to 19th centuries.

Pique, piqué – Ribbed cotton fabric. 19th century.

Polish boot – Boot with shaped front, and tasselled. 19th century.

Polka – Short jacket worn by women and girls. 19th century.

Polonaise – Gown with looped up skirt. 1770-1780 and 1870-1880.

Poplin – 1. Mixed fabric with silk warp and worsted weft. 18th century.
2. Finely corded cotton fabric. 19th century.

Pork pie hat – Hat with low, flat crown and narrow brim turned back level with the crown. Also known as a Russian cap and worn by boys and girls (cover plate). 1860-70.

Princess robe – Dress made without a waist seam. 1875-80.

Pudding – see page 73.

Pumps – Soft, heelless slippers. 16th to 19th centuries.

Purl – Narrow, looped lace, usually in metal thread. 16th and 17th centuries.

Rail – Cloth worn over the shoulders. 16th and 17th centuries.

Rebato – Collar standing up from the back of the bodice or wired support for standing collar of this style. Late 16th to mid-17th century (frontispiece, fig 113).

Reefer (jacket) – Short, straight jacket with small lapelled collar, cut square at base with short side vents. Second half of 19th century.

Riding hood – Hood worn for travelling. 16th and 17th centuries. Sometimes a hooded cloak. 18th century.

Robe – French term for gown which came into more general use during the 18th century.

Robings – 1. Flat folds of fabric edging the opening of a gown. 18th century.
2. Shaped bands or frills on the front of a dress. 19th century.

Rollers – Flannel or linen bands wound round a baby's body, a shortened version of the swaddling bands of the 16th and 17th centuries. 18th and 19th centuries.

Ruff – Collar gathered or pleated into a band, starched and goffered; also small matching frill worn at the wrist. 16th and 17th centuries.

Russell – Worsted fabric in satin weave. 16th and 17th centuries.

Russian cap – also known as a *Pork pie hat* (q.v.).

Sack, sack back – Gown with wide back section held in box pleats at the neck, the pleats falling loose into the skirt. 18th century.

Sackcloth – Linen cloth used for children's coats and doublets, 16th and 17th centuries; in fashionable wear generally a lining material.

Safeguard – Overskirt worn by women and girls when travelling on horseback. 16th and 17th centuries.

Sagathy – Woollen fabric in twill weave similar to *saye* (q.v.); of various qualities including a mixed fabric of silk and wool. 18th century.

Salisbury flannel – Woollen fabric made in the Salisbury area. 16th to 19th centuries.

Sarsnet, sarsenet, sarcenet – Thin silk fabric in plain weave. 16th to 18th centuries.

Satin – Fabric in twill weave giving a particularly lustrous surface to silks; the weave was also used to give a similar effect to worsteds. 16th to 19th centuries.

Satin stitch – Straight stitch in embroidery.

Satinet – Worsted fabric in satin weave. 18th century.

Saxony flannel – Fine woollen fabric made from merino wool. Late 18th and 19th centuries.

Saye – Woollen fabric in twill weave. 16th and 17th centuries.

Scotch cloth – Linen produced in Scotland.

Serge – Worsted fabric in twill weave. 16th to 19th centuries.

Serge seraphic – unidentified.

Shift – Woman's undergarment. 17th and 18th centuries. Replacing the earlier term 'smock', and replaced itself in the 19th century by the term 'chemise'.

Skeleton suit – Boy's suit with trousers buttoned onto a short jacket. Late 18th and early 19th centuries (figs 83, 84).

Slip – 1. Child's frock over a shift bodice or stays. 18th century.
2. Underdress worn beneath a dress of transparent fabric. Late 18th and early 19th centuries.

Smock – Main undergarment, usually of linen, worn by women and girls. 16th and 17th centuries.

Smock frock – Loose tunic of linen or cotton made like the countryman's smock. 19th century.

Smocking – Decorative gathering borrowed from the countryman's frock and adapted in the 1880s and 1890s to control the fullness of loose frocks.

Spatterdashes – Leggings often covering the instep with a strap beneath the foot. 18th and 19th centuries.

Spencer – Short jacket. Late 18th and early 19th centuries.

Sporran – Pouch or small bag worn at the front of the kilt in Highland dress.

Stay – Supporting piece of material in the construction of a garment.

Stayband – Baby's cap with long side pieces to pin down on the shoulder and keep the head in position. 16th to 18th centuries (figs 4, 6, 7, 11).

Stays – Stiffened bodice worn as an undergarment. 18th and 19th centuries.

Stirrup hose – Protective stockings with a strap under the foot instead of a sole. 17th century.

Stocks, upper and nether – parts of the 16th century hose. Upper stocks were the body section of the hose, and later became breeches; nether stocks were the leg section, later called stockings.

Stomacher – Decorative panel to cover the front opening of a bodice or a doublet, often concealing its fastening. 16th to 18th centuries.

Stuff – General term for worsted fabrics. 17th to 19th centuries.

Suit – 1. Complete dress made up of separate matching garments. 17th to 19th centuries.
2. Group of matching accessories. 17th and 18th centuries.

Surcingle – Waistband or belt. 17th century.

Surtout – Overcoat. 18th and 19th centuries.

Swaddlebands, swaddling bands, swathe – Bands of linen or wool wound round a baby's body. After swaddling was abandoned the term disappeared but rollers or binders were still wound round a baby's body, though to a lesser extent. 17th to 19th centuries.

Tabby – Term used in plain weave, and for fabric in plain weave, especially silk.

Tablier, en tablier – Apron or apron front to a dress, or decoration in the shape of an apron (figs 21, 22).

Tambour – Chain stitch embroidery worked with a hook through muslin or net; called after the drum-like *(tambour)* frame on which the fabric is stretched. 18th and 19th centuries.

Tammy – Light weight worsted fabric in plain weave. 17th to 19th centuries.

Tam-o'-shanter – Hat with flat, round, soft crown with or without a narrow brim; named from a poem by Robert Burns. 19th century.

Tawny – Yellowish brown.

Teresa – Hood or cloak. 18th century.

Thickset – Corded fustian. 18th century.

Ticken – Strong linen fabric in twill weave, often striped. 16th to 19th centuries.

Tucker – Band of linen, muslin, silk or lace, plain or frilled, edging a low-necked bodice (fig 126). 17th to 19th centuries.

Tunic – 1. Loose coat. 17th and 18th centuries.
2. Coat, close-fitting above the waist with full skirt to the knee; worn by boys. Mid-19th century.

Twill – 1. Weave giving a diagonal pattern to the surface of a fabric. 2. Fabric woven in this way.

Twist – Thread of twisted filaments used in embroidery.

Ulster – Overcoat with belt or half belt at the back and with a detachable cape. Second half of 19th century.

Union – Mixed fabric of linen and cotton.

Vamp – Front section of a shoe or boot (fig 82).

Vandyke – 1. Edging or border in a series of deep-cut points. 18th and 19th centuries.
2. Style of dress imitating dress of Vandyke's paintings of the 17th century. 18th century.

Venetians – Full breeches closed at the knee or just below. 16th and early 17th centuries.

Vest – 1. Underwaistcoat worn for warmth. 17th and 18th centuries.
2. Undergarment worn next to the skin. Second half of 19th century.
3. Waistcoat. 19th century.

Voluper – Linen headdress or veil. 16th century.

Watchet – Greenish blue.

Whalebone – Flexible horn from the whale used to stiffen or shape garments.

Whisk – Broad falling collar or small cape. 17th and 18th centuries.

Woodstock gloves – Leather gloves made at Woodstock, Oxfordshire. 18th century.

Worsted – Fabric made from long-staple, combed wool.

Yasomite – Unidentified.

Zephyr – Thin light shawl or veil. 19th century.

Zouave – Short jacket fastened at the neck, open at the front with rounded ends at the waist; named after French Algerian troops who wore uniform jackets of this form. Worn by women, girls and young boys. Second half of 19th century.

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CHILDREN'S COSTUME COLLECTIONS

Children's clothes can be found in several museums, not only where there are major collections of dress but also in museums of social history. The main UK collections are

ENGLAND

The Victoria and Albert Museum, London, including the Museum of Childhood at Bethnal Green, London
The Gallery of English Costume, Platt Hall, Manchester
Bowes Museum, Barnard Castle, Co. Durham
The Museum of Costume, Bath
Birmingham City Museums
Blaise Castle House Museum, Bristol
Cheltenham Museum, Gloucestershire
Chertsey Museum, Surrey
Chester Museum
Exeter Museum
Killerton House, Exeter (The National Trust)
Hereford Museum
Leicester Museum
Liverpool Museum
Norwich Museums
Salisbury Museum, Wiltshire
Warwick Museum
Weston-super-Mare Museum, Avon
Worthing Museum, Sussex
The Castle Museum, York

SCOTLAND

National Museums:
The Museum of Childhood, Edinburgh
The Glasgow Museums

WALES

The Welsh Folk Museum, Cardiff

NORTHERN IRELAND

The Ulster Museum, Belfast
The Ulster Folk & Transport Museum, Belfast

Other smaller collections often contain one or two interesting garments.

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